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MARCH 22, 1911  
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MARIE DORO



MARGARET ANGLIN

WILLIAM ELLIOTT AND ALICE DOVEY  
"THE PINK LADY"



ARTHUR FORREST

CONSTANCE COLLIER

"THAIS" ACT II

TYRONE POWER



**THE DRAMATIC MIRROR  
COMPANY**

**HARRISON GREY FISKE** - President  
**LYMAN O. FISKE**, Secretary and Treasurer  
121 West Forty-second Street, New York  
Chicago Office, 40 Grand Opera House Bldg.  
Otis L. Colburn, Representative.  
Published every Wednesday in New York  
Registered Cable Address, "Dramirror."  
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MIRROR**

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VOLUME LXV

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No. 1683

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# THE USHER



**R**EADERS of the dramatic columns in metropolitan papers on the morning of March 15 must have been left somewhat in the dark concerning the merits of *Thais* and its cast. The chair of comparative literature would be highly edified by applying the deadly parallel in this case.

For example, a reader would have learned that Constance Collier displayed "temperamental richness of varying moods and passions," and that she was "singularly devoid of poetic fervor and charm"; that she "moved plastically," and that her "gyrations were as suggestive as a pudgy tabby cat"; that she "embodied the lure of beauty," and that she lacked "vivacity, beauty, allurements, feeling, and interesting individuality."

Tyrone Power was no less a bone of contention. His voice was "dry and rasping," and also "deep, musical, and beautiful." Although he did "not suggest a highly spiritualized nature," he "discriminated with subtle, unerring skill."

Arthur Forrest deserved "high commendation," perhaps because "a worse performance has seldom been seen." He was at once "virile and forceful," and an efficient "cloak model." He was both "handsome and gracious," and "puny and artificial."

Even the scenery could not please all patrons. The terrace and the temple of love "deserve credit," yet they were also "somewhat overdone." According to this latter commentator, "the hermits' cells and the convent were better"; yet another writer asserted that "the huts of the hermits were preposterous," and the staging was "not especially effective, except the temple of love."

"The literary quality deserves high praise," thought one; it "soars on wings of stilted metaphor and cold, formal prose poetry," responded another. *Thais* is "an effective contribution to the stage," and a "dreary drama, tedious and offensive, sluggish, lame, and insufferably dull."

The lion and the lamb are not yet lying down together, so it is rather premature to expect the critics to meet in harmony. Still, the comments on *Thais* were more humorously diverse than ordinary.

There are periods of mental as well as of physical dyspepsia, and the dyspeptic is not beloved of his happier fellows whose minds as well as their digestions are normal.

Now comes a critic—and an English critic, at that—who, returning to London from the country, "where," as he says, "the gentlemen of England are in the ecstasy of chicken butchering," finds in town "the higher wits assembled at a play 300 years old, in which the sensation scene exhibits a woman waking to find her husband reposing gorily in her arms with her head cut off."

The play was *Cymbeline*, of which and its author, this English critic writes:

It is, for the most part, stazy trash of the lowest melodramatic order, in parts abominably written, throughout intellectually vulgar, and, judged in point of thought by modern intellectual standards, vulgar, foolish, offensive, indecent and exasperating beyond all tolerance.

There are moments when one asks despairingly why our stage should ever have been cursed with this "immortal" pilferer of other men's stories and ideas, with

his monstrous rhetorical fustian, his unbearable platitudes, his pretentious reduction of the subtlest problems of life to commonplaces, against which a polytechnic debating club would revolt; his incredible unsuggestiveness, his sententious combination of ready reflection with complete intellectual sterility, and his consequent incapacity for getting out of the depth of even the most ignorant audience, except when he solemnly says something so transcendently platitudinous that his more humble minded hearers cannot bring themselves to believe that so great a man really meant to talk like their grandmothers.

With the single exception of Homer, there is no eminent writer, not even Sir Walter Scott, whom I can despise so entirely as I despise Shakespeare, when I measure my mind against his. The intensity of my impatience with him occasionally reaches such a pitch that it would positively be a relief to me to dig him up and throw stones at him, knowing as I do how incapable he and his worshippers are of understanding any less obvious form of indignity.

Refreshing, isn't it?

But what would the Baconians say to such a characterization of their idol?

There has been great excitement in Akron, Ohio, over the exploit of several young women of that city. These damsels, as the story goes, gave a dinner to Consul, the performing ape, at the residence of a prominent citizen.

Indeed, if the newspaper accounts are correct, most of the young women involved had prominent parents, for one was a daughter of the mayor, another the daughter of a college president, and another the daughter of a judge, and they were chaperoned by the mothers of two of them!

The ape behaved as well as could be expected in the circumstances. He showed anger when he burned himself with hot soup, but was pacified with a drink of ice water. Ice cream assisted in improving his temper. At the close of the dinner, Consul lighted a cigarette without so much as asking whether it would offend.

There must be a dearth of eligible young men in Akron.

After prolonged pondering the Aldermen of New York decided not to curtail the comedians, the heavy villains, and the strenuous heroes, who resort to loose language as a safety valve for their emotions.

Even the stage ladies may qualify as Spanish pirates if the playwright so ordains, without violating the legal susceptibilities of the metropolis.

Alderman Mulhearn stood sponsor for the attempt to regulate artistic profanity, but the Law Committee with considerable prophetic insight feared that if they cast this pebble they would loosen an avalanche. As the Aldermen unanimously wish to avert such a landslide, the bill was emphatically laid on the table.

Edward Bok, editor of *The Ladies' Home Journal*, asks *THE MIRROR* to give currency to his notice that "no editor or writer associated with *The Ladies' Home Journal* is permitted to accept, much less solicit, gratuitous tickets from any theatrical manager or member of the dramatic profession to view any performance, either on personal or business grounds."

Mr. Bok says this notice has been made necessary by letters of inquiry from managers and actors asking if certain writers were authorized to solicit gratuitous admission to theatres.

"Even where a theatre is visited, or a play seen, for editorial purposes," adds Mr. Bok, "the instructions are absolute that tickets of admission shall be purchased, and that no gratuitous tickets shall be accepted, even where voluntarily offered."

This is a definite position that honors Mr. Bok and his publication.

Mrs. Thomas Whiffen adds her experience and knowledge to the discussion now going on about children on the stage.

Mrs. Whiffen has been on the stage from an early age, and in an interview in the *Baltimore American* says:

I am told that here in Baltimore you cannot have children under 14 years on the stage. It seems a pity. Fourteen is so much too old to play many parts. It seems to me far worse for children to be out on the streets selling papers as they do and hearing all kinds of rough language, or even helping with the work at home late in the evening, than to have little parts on the stage. The children of the theatre get very much better care than that. They must have their long morning rest, their naps, their strict diets, even their lesson hours. Immediately after the performance they are wrapped up and taken home and put to bed most carefully. I have not played in a company recently where there was a child, but I have heard many other actresses say that it made them feel uncanny to have a dwarfed girl of 20 or an undersized boy play the part of a child. The sweetest baby I ever saw on the stage was a little love of a boy just three years old, who played in *Frou-Frou*.

The aldermen of Providence, R. I., have considered favorably an ordinance "to prohibit crowding at circuses."

There are circuses to which such a regulation would seldom apply, unless aldermen and other municipal officials should receive the complimentary tickets they regard as their due.

The venerable and gifted William Winter, in his article in the current *Harper's Weekly*, says:

The false doctrine has long been preached that scarcely any drama of importance has been produced that does not depend upon the sex relation,—meaning drama that specifically exploits sexual relations, generally illicit. That puerile, unwarranted doctrine has again, and recently, been proclaimed by a prominent theatrical journal, in the declaration that "there has been little of great interest or value, in many generations of drama; apart from the rosiest romantic or the fairy-story, that did not relate to the vital contact of the sexes." That assumption entirely ignores many of the best dramas in every period.

Why does this esteemed Doctor of the Drama assume that *THE MIRROR*, from which journal he quotes in the foregoing, meant in the phrases quoted "drama that specifically exploits sexual relations generally illicit"?

And will he indicate by citation some of the "many of the best dramas in every period" whose dealing with the relations of the sexes was merely episodic and not vital?



Hall, N. Y.

FINAL SCENE IN ACT I OF "THE HEN PECKS" AT THE BROADWAY THEATRE





# THE SURVIVAL OF THE UNFIT

By CHANNING POLLOCK



THE MAN who writes plays and criticisms of plays constantly hears the imputation that his mind is not an "open shop"—that, being human, he cannot want other men to write good plays.

Since "the wish is father to the thought," it is supposed that he is slow to see merit and quick to resent success.

The reverse is true.

Who hopes to do fine things must succeed through general appreciation of fine things, and, consequently, the same dramatist must encourage, and be encouraged by, popular approval of worthy work.

When first I began to dream of supplying material for the theatre I went one night to witness a new comedy by Augustus Thomas, and, finding it brilliant, almost melted into tears at the reflection that, in all probability, I never should do anything as admirable. Such tears as I have to shed nowadays are shed, not because good plays are done and succeed, but because good plays are done and fail, or because bad plays earn a reward out of proportion to their merit.

The biggest tragedy of this season was the failure of *The Thunderbolt*. Fancy—all you who have pride in your labor—saying of a piece: "I lack the skill, the training, the philosophy, the knowledge of life, the positive genius to produce anything as masterful as this, and I would willingly give half my years in return for the ability to write such a play, but if I had the genius, and if I had written the play, I should have written a failure!"

That is the real heart-break of my profession—the realization, to quote a phrase used recently, that if one makes moonlight it may be moonlight in the courtyard of an asylum for the blind. To see such a farce as *The Lottery Man*, with its caricatures and its horseplay, crowding a theatre to the doors, while empty houses are the reward of a man like Lawrence Irving, who presents such a masterpiece as Eugene Brieux's *The Three Daughters of Monsieur Dupont*. To note that the poetry and the philosophy of Chantecler fall upon deaf ears, while audiences revel in their own perspicacity, and delight that they understand the obvious platitudes and banalities of *Everywoman*.

The dramatist must pray for the prosperity of those among his colleagues who have ideals, and who aim at the stars, because they, and he, and



Paul Thompson, N. Y.

CHANNING POLLOCK

the public will be gauged by this prosperity. "By their works ye shall know them," was not written of playwrights. By their receipts ye shall know them. The author's measure is taken with the tape line that stands in front of his box-office, and his future opportunities will depend, not upon his promise, or even upon his achievement, but upon the result of that achievement in dollars and cents. Whether or not he fails is not so important as whether or not the public fails.

Every noble effort that is appreciated makes possible another noble effort. Every indication that theatregoers will accept the beautiful and the true encourages some one to attempt the true and the beautiful. Poets as yet unborn, or, at least, as yet unmade, will profit by the profits of *The Blue Bird*. Scores of men will dig out discarded ideas—ideas discarded because they had been thought too fine for managerial acceptance and public approval—on account of the reception accorded *Pomander Walk*. Louis N. Parker did a service to the whole playwrighting fraternity when he undertook his charming "comedy of happiness," and shall it be thought that the playwrighting fraternity does not wish to underscore and emphasize that service?

It is a bitter thing to throw away an idea, not because it is not good enough, but because it is too good—too fine, too delicate. It is a cruel thing, coming out of the enthusiasm of mental child-birth, to say to oneself: "If I attempted this work, if I succeeded in doing it adequately,

to whom should I take it?" That chilling and deterring thought can hold back no one who labors in other vineyards. The painter, the sculptor, the poet, the musician succeed by doing the best that is in them. The painter and sculptor aspire to being "hung" in some national or municipal gallery, the poet knows publishers who devote themselves to that book-buying clientele that wants only the loftiest, the musician composes to be interpreted in some great opera house or by some symphony orchestra. The playwright alone can soar no higher than the mean level, the average intelligence of a nondescript and miscellaneous public.

That public gets precisely what it desires, and it can get nothing better than it desires. Usually what it gets is a trifle worse, since no bullet but falls a little short of the aim. The

same conditions that obtain in the theatre—the condition of the greatest power being held by the greatest number—if they obtained in the other arts would result in the disappearance of those arts. Suppose the mob decided what was to be offered in the galleries, saying, as they say of the theatre: "We look at pictures to laugh!" the Metropolitan Museum would be filled with cartoons by Powers and Oppen. Suppose the Boston Symphony Orchestra played for "the tired business man"? Its ideal programme would be made up of selections from the work of Gus Edwards and Al Von Tilzer.

In the main, the crowd that delights in Oppen and Von Tilzer decides what shall be done and shall not be done in the theatre. Therefore, it is a positive duty to encourage any possible improvement in the taste of that crowd. Whoever really loves the playhouse, let alone lives by it, cannot help feeling an enthusiastic willingness to aid in this work—to pull and haul, with all his strength, in the direction of plays that are worth while—to point an exultant finger in the directions of such plays when they achieve popularity. It is this sense of duty and of pleasure that must make the fittest critics of the theatre the men who labor in the theatre, whose personal success or failure depends upon the failure or success, in the highest sense, of the theatre.

*Channing Pollock*

## BOOKS OF STAGE INTEREST

**THE MARRIED MISS WORTH**, a novel, by Louise Closser Hale. Published by Harper Brothers, New York, 1911.

The Married Miss Worth could never have been written by anyone outside "the profession," but it will be read by everybody who is at all interested in the mechanism of the picturesque calling. The story of Hilda and Tom, and Jo and Jacky will appeal to everybody, for Mrs. Hale has created very human characters and placed them at cross purposes that are highly probable. Hilda and Tom finally work out their own salvation in a fashion that won't please the suffragist ladies, but that real life endows with plausibility. In her characterisations, Mrs. Hale has done a really remarkable bit of work. Every person in the story has his own individuality, composed of whims

and foibles and nobilities; but the author manages to make them humorous without holding them up to ridicule. The very consistency of their inconsistencies lends them a reality that amuses and convinces simultaneously. Shifty Jacky, simultaneously amusing and disgusting; strong Jo, tested by fire; fussy Mrs. Vance; stodgy Mr. Weeks; wise Mrs. La Crosse, contented in her obscurity; the foolish soubrette—they wander in and out of the narrative, adding to Hilda's woes and joys.

Mrs. Hale's style is light and fluent, contributing no small attractiveness to her pages. Her point of view is always cheerful; a smile follows quickly after every tear. She writes with the surety born of knowledge of her setting and faith in her theme.

**DRAMATIC VALUES**, by C. E. Montague. The Macmillan Company, New York.

The author of this volume, C. E. Montague, reproduces the substance of his dramatic essays that originally appeared in the *Manchester (England) Guardian*, and they are pregnant with suggestions as to the best in the theatre. He writes lucidly and with the force of one who has standards and convictions. Among his subjects are "The Plays of J. M. Synge," "Fiscal Measures," "Good Acting," "The Well-Made Play," "Some Plays of Mr. G. B. Shaw," "Improvements in Play-Making," and "The Wholesome Play." On the whole, he emphasizes the fact that England has some fine critics outside of the metropolis.





# THE MATINEE GIRL



**H**E HAS MISSED one of the farthest depths and greatest heights of life who has not known the peril of severe illness and the awe and gratitude with which one regards the trusty family doctor who has conveyed the patient back into the world's sunny shallows and welcome commonplaces.

In Wall Street a broker hangs up a telephone receiver, or closes the door wearily after a conference with a client, saying: "Only a doctor." Which is in another form of expression of the fact that without the doctors and lawyers, and a few editors and actors, the street of chance would have to take down its business signs and close its offices. The business man regards the doctor as a simple person and easy commercial prey. Perhaps he is both. But if on The Street he is "Only a doctor," in the households uptown he is "The Doctor," who represents the struggle between the weight of the body and the soaring of the spirit. This sharer of our heart's hidden secrets, the kindly single audience of the tragedies and comedies of our lives, has himself become the hero of drama.

When John Mason makes his entrance in Augustus Thomas' new play he realizes the potency of the Doctor. He pauses long enough at the entrance to his stage drawing room to make us realize it. That pause is dramatic and psychological.

Standing there before a word is uttered, he seems to say: "I am the herald of health, the foe of disease, the arbitrator in the controversy between life and death."

When he treats his friend, who has become ill through hatred and jealousy, a department of medicine more generally practiced every year, suggestive therapeutics, is stripped of its muffing name and becomes a fact which every one in the audience resolves to apply. Doctors are flocking to see As He Thinks. One of them told me that there is only one unsound spot in the brilliant Thomasism.

That is that this physician in the play inherited ten million dollars and practices medicine only because he loves it. This, my physician friend tells me, generates in every physician who sees the play a poison of envy that makes him ill.

If there is ever established a University of the Drama, Tyrone Power should have the chair of repose. Throughout the four acts of *Thais* he made about six gestures, one and a half to an act, but they were enough, and when made they signified a surging ocean of emotion, or a towering mountain of resolve. Mr. Power has majesty and strength and repose, and one of the greatest of these, and the most grateful, is repose. The air-sawing school is dead, but its ghosts still torment us.

The Pink Lady is the best of the Spring tonics and the only one that leaves a pleasant taste. If you wander into the New Amsterdam weighted with "that tired feeling" the Caryl-McClellan offering quickly lifts it and sets the pulse of the young Spring stirring in your veins.

Hazel Dawn, in a pink and silver gown, especially when she was leading Frank Lalor a chase about the stage, her violin playing the lure, justified her symbolic name. Her fresh young voice further emphasizes her wise choice of a name when she forsook the unpoetic name of Tout, when she was one of those five musical Tout Sisters of Ogden, Utah, for there is the freshness of the lark's greeting to the sunrise in her singing voice. Alice Dovey reveals her careful training since the two little Dovey girls left their home at Plattsburg, Neb., to go to England for study that would help them to "arrive" in their own country. Frank Lalor's miseries were the audience's joy. William Elliott is better to look at than to hear. The music was elemental enough to be understood and enjoyed. The libretto matters little in any musical comedy, though this had a distinct story whose thread remained taut. The girls were as beautiful as their costumes and both were as lovely as the scenery. I overheard strange attempts to hum "Beautiful Lady" and "Kiss Me" as we went out. The Pink Lady was as welcome as June.

She who was so well known as Beautiful Blanche Burton that those who disdain to trouble with lin-



Gordon, Montreal, Can.

## MABEL TALIAFERRO AND GERTRUDE ROBINSON

As they appeared in "Beside the Bonnie Brier Bush"

gual difficulties abbreviated her title to "B. B. B.," will return to the stage this Spring. When "Billy" Burton's daughter was of the cast of *The Liars*, of *O Susannah*, and of *My Lady's Lord*, and when she appeared in the various plays of the Empire Theatre Stock company season ten years ago, her statue-like face and figure and the exquisiteness of her gowns caused her to be enumerated with Maxine Elliott, Lillian Russell, and other contemporary beauties. Marriage interrupted her career in its beginning. It is promised that her return will reveal her beauty in no wise diminished, and her art deepened by the tuition of her father, who, by the way, left the cast of *The Lion and the Mouse* early this month because of illness, from which he is fast recuperating at Freeport, L. I.

Orme Caldara has been selected to play Aaron Burr to Elsie Ferguson's Dolly Madison. The men who are wont to meet Mr. Caldara at the Van Courtland golf links wonder how he will shrink his well developed person to the Burr ninety pounds.

A strange fatality attended the opening performance of *The Confession* at Montreal. The Mayor of the city gave a box party. At the close of the second act one of the party, a prominent and beloved woman, overcome by her emotions, sank from her chair upon the floor of the box. She was carried to the manager's office, and there, gasping: "It was such a beautiful play," died.

The city executive returned to the box, his face impassive, and to the agitated questioning of the women of the party, answered: "She is in good hands."

It was on their homeward drive he told them that as solemnly and suddenly as it had done in the play death had come to one of the party that had set forth two hours before in search of amusement.

At a basement cafe where wit and beauty and lesser qualities assemble to consume spaghetti and say impertinent things to each other—where one sees Emmet Corrigan and Willis Sweetnam and Truly Shattuck and Herbert Cottrell as unperturbed at 7.30 as though there were to be no Broadway performance in which

they had an active salary earning interest that night—Frank Tannehill has unanimously elected himself Mother Superior. No one enters without his blessing, and no one is willing to leave without it. Sometimes he brings with him his clever young daughters, Muriel and Myrtle, whom he presents as his "two successful productions."

Frank Reid, who has two distinctions, that of being one of the liveliest advance men that ever heralded a star's advent into any burg, and the other of being Josephine Victor's husband, had far different plans for himself two decades ago. He saw himself professor of mathematics at Princeton, and so he would have become had he not written as a valedictory a thesis on "The Misery of Existence," a paper of such purple pessimism and unqualified atheism that, his wife declares, "Princeton held prayer meetings for two weeks" for the salvation of this youth of twenty, a work which she promptly took up when she married him.

The novelette which Clara Laughlin dedicated to "Mabel Taliaferro the Fairy Child," has a strong pulpit endorsement. Dr. Merle Smith, speaking at the Central Presbyterian Church in this city, said:

Among the holiday books that came to my notice was a beautiful little story, entitled "Everybody's Lonesome." The lesson is so sweet a message to humanity that I would be glad if every member of my congregation would carefully read this little book.

Reproduced on this page is a photograph of two child actors, one of whom remained on the boards and is interpreting Rebecca of Sunnybrook Farm. The other left off acting when she was twelve. They are Edith Taliaferro and Gertrude Robinson, in a scene of *Beside the Bonnie Brier Bush*, in which they supported the departed veteran, J. H. Stoddart.

Reproduced on this page is a photograph of two child actors, one of whom remained on the boards and is interpreting Rebecca of Sunnybrook Farm. The other left off acting when she was twelve. They are Edith Taliaferro and Gertrude Robinson, in a scene of *Beside the Bonnie Brier Bush*, in which they supported the departed veteran, J. H. Stoddart.

Boston busy copying Billie Burke's gowns and hats while she is playing there this week is a bit dazed and a shade disappointed because that young actress persistently appears in black and white.

"Is she a widow?" asked a Commonwealth Avenue matron. "She is certainly wearing half mourning."

"Maybe it's some secret sorrow," murmured a romantic matinee girl from the region of the Commons. "But it's certainly becoming."

A girl from Roxbury pushed her curiosity to the point of writing Miss Burke a note, to which the star of *Susanne* sent this reply:

*My dear Miss Inquisitive:*

I wear black and white for none of the mysterious reasons you suggest, nor for any mysterious reason you don't suggest. It is because I have always liked them. I noticed this Summer at the races in England, when everybody wore mourning for King Edward, and the newspapers used the headlines "A Black Ascot," that women had never looked more beautiful and never so distinguished. Give a woman a black gown, a black hat with a touch of white on it, and a pair of white gloves, and she will look well anywhere, any time.

An actor friend swears on his honor as a mime that he knows the reason *The Seven Sisters* with Charles Cherry is to be withdrawn. He ascribes the act to the blunder of a Harlem bill poster who in his desire to economize space on a small bill board announced

DANIEL FROHMAN  
Presents  
CHERRY SISTERS  
LYCEUM THEATRE.

First Croak of the Cricket: Summer is coming early in Jersey, for Mrs. Oliver Dowd Byron has opened the first of her fourteen cottages at Monmouth Beach. Mrs. Aphie James has rented one of the Louis James houses and has taken up her residence in the other, and "Billy" Burton and his daughter, Mrs. Guy Standing, have opened their house.

THE MATINEE GIRL.



# PLAYS OF THE WEEK

## LYCEUM—BECKY SHARP.

Play in four acts, founded on Thackeray's "Vanity Fair," by Langdon Mitchell. Revived March 20, by Harrison Grey Fiske.

The Marquis de Steyne ..... Henry E. Dixey  
 Pitt Crawley, Bart. .... Robert V. Ferguson  
 Pitt Crawley ..... Paul Scardon  
 Rawdon Crawley ..... Henry Stephenson  
 William Dobbin ..... Lewis Howard  
 George Osborne ..... Reginald Mason  
 Joseph Sedley ..... Harold Russell  
 Major Loder ..... Ivan Simpson  
 Lord Barchin ..... R. Owen Meech  
 Lord Tarquin ..... Harry L. Fraser  
 Lord Southdown ..... R. V. Ferguson  
 Tommy Raikes ..... Gregory Kelly  
 General Tuflo ..... George McLeod  
 Hanelagh ..... Herbert Holt  
 Blenkinsop ..... Henry Mathewson  
 Frits ..... Ralph Harlow  
 Max ..... Thomas Clifton  
 Bowles ..... Frederick Marshall  
 Bagges ..... Harold Mathews  
 Landlord of the "Elephant" ..... Carl Hartberg  
 Becky Sharp ..... Helena Van Brugh  
 Amelia Sedley ..... Florine Arnold  
 Mrs. Crawley ..... Mary Madden  
 Lady Barchin ..... Veda McEvers  
 Lady Barchin ..... Constance Jackson  
 Lady Jane Crawley ..... Sophie Blair  
 Fiske ..... Marianne Marstrand

The return of Mrs. Fiske to New York in her annual engagement illustrates afresh the esteem in which she is held by her faithful constituency in the metropolis. The applause at her entrance in the first act and at each fall of the curtain was marked by the same cordiality and good-will that have greeted her every year.

As she chose for the opening night to display once more the charms of the alluring Rebecca Sharp, usually considered her best role, there is not much to be added to the volumes of critical comment that have been written about Mrs. Fiske's remarkable impersonation. Theatregoers are familiar with the wonderful little tactician, who marched bravely into hostile citadels with all the confident swagger and bluster of half a dozen invincible armies; or, if they are not, they ought to be. The cool calculation of the heartless jade never descends into vulgarity, as it easily might, for Mrs. Fiske is too keen and too incisive in her methods to be betrayed into anything of the sort. She delivered her famous little homily in the third act with her accustomed spirit, and played out her wretched pretence in the last act with unabated zest. Rebecca Sharp never really grew tired of living, even in her most disappointed moments; she always enjoyed life's incongruities and realized that she herself was as incongruous as anything else in the world.

The Manhattan company has been materially altered in its membership. The most notable change, perhaps, is the appearance of Henry E. Dixey as the Marquis de Steyne, the amorous old rake whom Becky coaxed into paying her bills. Mr. Dixey's impersonation was marked by substantiality and ease. Robert Ferguson, an old member of the company, won deserved applause in his two roles. Paul Scardon and Henry Stephenson differentiated the two Crawley brothers. Harold Russell played the foolish old Joseph Sedley with unctuous fullness of manner and person. Gregory Kelly stood out notably among the minor roles.

Florine Arnold, in a role full of opportunity, drew an interesting and comical picture. One of the best short bits of the evening was contributed by Veda McEvers, who plays with unusual spirit, strength and purpose. Marianne Marstrand was the French maid to the life.

An opening performance rarely indicates more plainly the personal esteem of the leading actress by the audience.

## THE WINTER GARDEN.

The wealth and gorgeousness of the Shuberts' new Winter Garden and of its initial entertainment almost confound the spectator. Scene after scene of wonderful color schemes and act after act of headline vaudeville material pass quickly before the eyes and leave one, at the end of the four hours, limp from the exhaustive spectacle and from laughter. In magnificence, applicable to both size and panorama, the Winter Garden is a formidable rival of the Hippodrome. One must see the entertainment to realize the great outlay of money, energy and brains which has been necessary to perfect the institution. A scanning of the programme, with its assortment of vaudeville and its lengthy list of Broadway names, will best inform the reader what he may expect at this newest and most novel New York house.

Bow Sing, a one-act Chinese opera, libretto by Carroll Fleming and Arthur Voegtlin, music by Manuel Klein, and staged by J. C. Huffman and William J. Wilson, opens the bill. The cast:

Bow Sing ..... Dorothy Jardon  
 Eric D'Arcy ..... Lenard Kirtley  
 Mong Gok ..... Frederick Gunther  
 Kato ..... Josephine Jacoby  
 Sing Fang ..... Robert Dore  
 A Mandarin ..... Arthur Cunningham  
 A Guard ..... Arthur Grover  
 An Old Musician ..... Herbert Frank

Bow Sing loves Eric D'Arcy, an Englishman, but

is coveted by Ling Fang, a rich fan-tan gambler. Fang, in desperation, hopes to prove to D'Arcy that Bow Sing is unfaithful to him, and to this end tosses a necklace into her chamber. Kato, however, is a true friend to Bow Sing and explains to D'Arcy the presence of the necklace. The two lovers are reunited, but not for long, for D'Arcy is compelled to return to England. Bow Sing is left fainting and broken-hearted.

The music of this little playlet is more pretentious than any other music on the bill and with such vocalists as Dorothy Jardon, Josephine Jacoby, and Lenard Kirtley present, it gains even more authority.

Tortajada, a Spanish dancer, appears in several of her native dances and sings two songs in Spanish. No one understands a word she says, but one can imply from her gestures and general bearing what she is driving at.

La Belle Paree might be called a Cook's tour through vaudeville, with a Parisian landscape. It is a musical comedy in two acts and eleven scenes, by Edgar Smith, lyrics by Edward Madder, music by Jerome Kern and Frank Tours, scenery by Arthur Voegtlin, costumes designed by Melville Ellis, stage directed by J. C. Huffman and William J. Wilson, with musical numbers under the direction of William J. Wilson.

During the progress of the tour the various variety artists, whose names appear in the cast below, do their well-known specialties. The cast:

George Ramsbotham ..... Harry Fisher  
 Emma Johnson ..... Stella Mayhew  
 "La Duchesse" ..... Dorothy Jardon  
 Fifi Montmartre ..... Miss Hajas  
 La Sylphide ..... Mlle. Dacie  
 Henri Dauber ..... Edgar Atchison-Ely  
 Lady Guff Jordon ..... Kitty Gordon  
 Jack Raiston ..... Paul Nicholson  
 Isadore Cohen ..... Barney Bernard  
 Ike Skinsheimer ..... Lee Harrison  
 Toots Horner ..... Tempest and Sunshine  
 Susie Jenkins ..... Ray Cox  
 Susan Brown ..... Yvette  
 A Violinist ..... Arthur Cunningham  
 Bridgeetta McShane ..... Al. Jolson  
 Erastus Sparkler ..... Hess Sisters  
 Russian Dancers ..... Harold A. Robe  
 The Marquis de Champignon ..... Jean Aylwin  
 Madame Clarice ..... Grace Studdford  
 Mimi ..... Violet Bowers  
 Fifi ..... Bessie Brown  
 Margot ..... Grace Washburn  
 Marcelle ..... Katherine McDonald  
 Juliette ..... May Allen  
 A Flower Girl ..... Sylvia Clark  
 A Grisette ..... Ida Kramer  
 Buck Lyons ..... Ray Dodge  
 A "Cook" Guide ..... Lew Quinn  
 A Cocher ..... Milberry Ryder

Mlle. Dacie and Bonfiglio conclude the performance with a ballet number arranged by Ottokar Bartik and called the Ballet of Pierrot and Harlequins. They are assisted by a nimble chorus.

To Cora MacGeachy and W. J. Matthews, Jr., belongs the credit for the costume plates. Miss MacGeachy, by the way, performed a similar service for The Hen Pecks, now at the Broadway.

A word of appreciation must also be extended to the handsome and efficient chorus, on whom devolves so much of the work.

The Winter Garden originally was to have opened on March 11, but was postponed to allow of more rehearsals till March 14. Another postponement was caused by the delay in getting a license. The theatre finally opened in great splendor Monday evening, March 20. The event was one of the most fashionable theatrical happenings of this season.

When the production has finally been pruned, by eliminating some of the chorus solo dancing and singing, and its length brought within reasonable time limits, it will be New York's finest vaudeville bill.

## GARDEN—THE TRIUMPH OF AN EMPRESS.

Drama in four acts, by Theodore Kremer. Produced March 20, by Edward C. White.

Grand Duke Peter Fedorowits ..... Jack Standing  
 Lieutenant Potemkin ..... Edward Lynch  
 Archbishop of Novgorod ..... Franklin Pangborn  
 Count Gregory Branitsky ..... John E. Ince  
 Count Orloff ..... Del La Barre  
 General Bibikov ..... Frank Kemble  
 Prince Galitsin ..... Forrest Ramore  
 Jewish Peddler ..... Julius M. Winslow  
 Princess Catherine ..... Mildred Holland  
 Countess Vorontsoff ..... Dorothy Rosemore  
 Countess Louise Dashkoff ..... Blanche Cornwall  
 Abbess ..... Anna Barton  
 Olga ..... Beatrice Harron  
 Count Solitkov ..... Frank Farrell  
 Count Besborodko ..... Edwin Pomeroy  
 Countess Shuvalof ..... Rosalie Framingham  
 Princess Brobinsky ..... Viola Stevenson

Mildred Holland opened her season at the Garden Theatre with The Triumph of an Empress, one of the best known dramas of her extensive repertoire. The large audience on the opening night included the entire strength of the Theatre Club, the Twelfth Night Club, the Hungry Club, and a delegation from Pacific Lodge No. 233, F. and A. M. Many floral offerings testified to the audience's hearty appreciation, and, in response to many curtain calls, Miss Holland made a speech of thanks.

The play, one of Mr. Kremer's more ambitious

efforts, is too well known to need extended comment; though crude, it possesses a vigor and picturesqueness that atone for its many imperfections. It presents a picture of Empress Catherine in her early days, when, as a hoyden and madcap, she set all rules at defiance.

Miss Holland's conception of the title-role was well received, and her efforts were ably seconded by the members of the company, noticeable among whom were Booth Chapin, whose voice and manner were very pleasing, and Jack Standing, as Peter, the Grand Duke. The stage management was excellent and the scenic equipment adequate and effective.

## CRITERION—THAIS.

Drama in four acts, by Paul Willstach, founded on the romance by Anatole France. Produced by Joseph M. Gaites on March 14.

Thais ..... Constance Collier  
 Daniel ..... Tyrone Power  
 Nicolas ..... Arthur Forrest  
 Hermedorus ..... V. L. Granville  
 Dorion ..... A. B. Ineson  
 Chorus ..... Franklia Jones  
 Aristobulus ..... Edmund Mortimer  
 Eucrites ..... Harry Christie  
 Callistratus ..... Charles Sivert  
 Lucius ..... W. C. Bradley  
 Basilides ..... Frank Lenore  
 Dekon ..... Frank Durand  
 Theros ..... Milton King  
 Zenothemia ..... Fred B. Hanson  
 Drose ..... Cynthia Fane  
 Philina ..... Mary E. Forbes  
 Helen ..... May McCrea  
 Phoebe ..... Gladys Carroll  
 Callista ..... Nina Heather  
 Euronia ..... Lucile Fallon  
 Damon ..... A. B. Ineson  
 Palemon ..... Elmer Gramstad  
 Flavian ..... V. L. Granville  
 Paul ..... Franklia Jones  
 Adhemus ..... Elmer Gramstad  
 Cephenes ..... Sydney Gramstad  
 Crobyle ..... Winifred Kingston  
 Myrtale ..... Mauda Burns  
 First Egyptian Slave ..... Marion Alexander  
 Second Egyptian Slave ..... Rita Ricardo  
 Third Egyptian Slave ..... John Banis  
 Fourth Egyptian Slave ..... H. B. Bogart  
 Alhina ..... Frances Young  
 The Infirmary ..... Mary Shannon  
 Maria Pia ..... Winifred Kingston  
 Jonathan ..... Mauda Burns  
 Rosalia ..... Mary E. Forbes  
 Angelica ..... Cynthia Fane

People who do not read Anatole France in the original, and people who eschew the opera, have yet an opportunity to acquaint themselves with the unusual career of Thais in dramatic form; as the three versions grew like the house that Jack built. Spectators without preconceived notions may enjoy the latest incarnation of the Alexandrian lady, for she walks in a revelry of color. This creditable dramatization of the rainbow should satisfy those who use their eyes as the sole avenue of drama.

The trinity of Thais are redeemed in the same way, Daniel, a hermit of the Theban Desert, laboring under a fanatic obsession, felt called to rescue Alexandria from the dominion of Thais and to rescue Thais from herself. The toast of Alexandria, accustomed to being converted and flouted by an unappreciative man, responded to this novel treatment after a good deal of refractory conduct, and entered a convent in the Desert to languish for a few repentant months. When Daniel finally reacted from his mortification of the flesh and denial of the spirit, Thais set him straight and then died.

In effect, Thais deals a knock-out blow to whatever Puritan inclinations one may retain from the training of a vanished childhood, for although Thais conveyed the impression that she was happier in the convent than in Alexandria, she certainly did not look it. After all, it is not such a glorious achievement for Puritanism to have changed a glowing personality into a limp consumptive, for seasons piety does not necessarily indicate a fullness of living. Monastic seclusion, essentially a mediæval ideal, has little bearing on our workaday world, and a play based upon it can appeal only through a far-fetched sentimentality. The impulse for occasional solitude survives naturally in every breast, but no sane life can hold steadfast to an occasional impulse.

Only three parts rise into dramatic importance; the other thirty-five roles were most amateurishly filled, so far as declamation is concerned. Constance Collier is beautiful with the beauty of the tragic Judith of Bethulia, not of the seductive courtesan of Alexandria. Her dance was futile as an exhibition of any self-respecting enchantress' power. She portrayed a Thais, but not the Thais. Tyrone Power made a great deal of noise which pleased the audience immensely, but his Daniel was little more than a crazy man. Spiritual grace and celestial peace did not reside in his impersonation at any moment; Daniel never drew from any heavenly reservoir to supplement his own earthly will. With a brave flourish of purple draperies and an opulent show of turquoise jewelry, Arthur Forrest depicted a pagan "friend" of Thais who was gratuitously contemptible. When he dropped his mantle of silly affectations in his anger at Thais, Nicolas became the sort of man he should be throughout. For such a drama as Thais, the acting should have been full of suggestion and impressionism; in

(Continued on page 10.)



## ON THE LONDON STAGE.

**Peer Gynt, Peggy, and Nablotsky Come to London from Different Quarters of the Globe.**

LONDON, March 11.—The first production of Peer Gynt in England occurred on Feb. 20, at the Rehearsal Theatre, under the management of Catherine Lewis. Even in the restricted area of the Rehearsal stage the performance was bound to be interesting. Draperies were utilized for scenery, and the acts dealing with Peer's foreign adventures were entirely eliminated. Most curious thing of all, the title-role was played by a young woman, Pax Robertson, who amazed the spectators by the things she could do. Gestures, facial expression, and comprehension really illuminated the character, although at times her haste obscured her diction. Gladys Jones as Ase, Vivienne Peck as Solveig, Maurice Elvey as the lean person, and Towleley Searle as the smith and the button molder gave Miss Robertson adequate support at critical moments. This is the fourth play that Miss Lewis has staged this season for the Ibsen Club, the first being *The Master Builder*.

Peggy has come from Paris to live at the Gaiety for a while. George Grossmith, Jr., introduced her to her English audience on March 4 in a musical environment by Leslie Stuart. Although Peggy may have had more or less of a plot, she now has less rather than more, for much of it has disappeared under the super-imposed layer of music and comedy, such as is to be expected at the Gaiety. Phyllis Dare, the new leading woman, is sufficiently attractive if not more than usually daring in the title-role, and she is well supported by two other agreeable actresses, Olive May and Gabrielle Ray. Edmund Payne pulls off a great deal of comedy in an easy fashion. Although nobody will be startled by this production, nearly everybody will admit that it furnishes a fair amount of entertainment.

The Career of Nablotsky was pretty much of a mess. His wife Helen married him as an equivalent for her father's debts. Having had an affair with his friend Variagin, she later fell in love with his employer, Count Talyzin. Variagin had removed from office a schoolmaster, Yabontoff, to make room for his own mistress, and the aggrieved Yabontoff enlisted the sympathy of Count Talyzin. To save Variagin from the Count's displeasure, Nablotsky assumed the blame, because he knew the Count would not do anything to Nablotsky that would necessitate Helen's banishment. Helen, however, deserted Nablotsky to follow Talyzin, just as a deficit was discovered in Nablotsky's accounts. The talented Nablotsky forced Variagin to make good the deficit, under threat of disclosure of Variagin's vagaries. In the cast were Charles Maude, Kinsey Peile, Holliswell Hobbes, James Hearn, Edmund Gwenn, Ivan Berlin, and Lydia Yavorska. The author is Prince Bariatsky.

On March 4 Granville Barker ended his quartette of Schnitzler dialogues by marrying the loquacious



Rathenell Wilson

Pax Robertson

### IN "THE MASTER BUILDER," LONDON

Anatol to a respectable heroine. The Bohemian lady friend was left to console herself with the convenient Max. These two roles were played by Alice Crawford and Nigel Playfair.

A managerial liaison embracing Bernard Shaw, John Galsworthy, and Granville Barker recently announced by the omniscient press, has been denied individually and collectively. Such a combination would doubtless have been funnier for outsiders than insiders.

Johanna Redmond's play, *Falsely True*, produced on March 6 at the Palace Theatre, uses the old conflict between devotion to family and devotion to coun-

try. The country this time is Ireland, just after the Robert Emmet uprising. Sarah Allgood, W. G. Fay, and Fred O'Donovan played the sketch quite effectively. JASPER.

### GREAT GERMAN ACTOR DIES.

Friedrich Haase, the famous German character actor, died in Berlin, March 17, at the age of eighty-five years. Herr Haase had lived in retirement for about twenty years. He was born in Berlin, Nov. 1, 1820, the son of the first valet de chambre of Frederick William IV., under whose patronage he was educated. Ludwig Tieck prepared him for the stage. At the age of nineteen he made his debut at Weimar. This was in 1840. A slight impediment of speech caused him many years of trouble and disappointment, but the defect was finally overcome. From 1847 to 1849 he appeared in Potsdam and Berlin, going thence to Prague, where he remained till 1851. Then came appearances in Munich, Carlsruhe, and Frankfurt. In 1860 he went to Russia, where he was so successful that he made yearly trips to St. Petersburg, till 1867. The next Winter he became director of the Court Theatre at Coburg, staying there for one season.

In 1869 Herr Haase made his first trip to America, opening in New York March 4, in *Sic is Wahsinnig*. He was well received by the German population, so well received, indeed, that he repeated the visit in 1872. His success on these two visits, however, was insignificant in comparison with his reception on his third and last visit in 1881. At that time he toured the country from coast to coast. He opened his New York engagement at the Germania Theatre Oct. 21, 1881, presenting Brachvogel's *Narciss*. The other plays of his repertoire on that visit included *Koenigleutnant*, *Ein Feiner Diplomat*, *Eine Kleine Gefaeligkeit*, *Eine Patrie Piquet* and *Der Lumpensammler von Paris*, *Hamlet*, *The Merchant of Venice*, *Mila de la Seigliere*, and *The Romance of a Poor Young Man*.

Herr Haase was essentially an actor of the old school. His plays to-day would be considered lurid melodrama, but in their day they were popular. However, his Shakespearean and German classic ventures were the real test of Haase's ability, and from them we of the present day must make our estimate of the actor, overlooking the ridiculous relics of a contemptible school, which, dealing with morbid and uncommon phases of life, were demanded by theatregoers of his time. His *Shylock* was a powerful, vivid impersonation, with elements of fury. His *Hamlet* was a novel, curious characterization, differing in conception from the accepted standards. It was psychological and introspective, but frenzied. Though his suggestion of insanity robbed his *Hamlet* of its reasonableness of purpose, the pathos, yearning and tenderness thereby engendered brought it much favorable criticism. Of the German classic roles Carlos in *Clavigo* and *Wurm* in *Kabale und Liebe* were his most famous achievements.



Paul Victor

Blanche Duffield

Bertha Shaleh

Charles Gallagher

### FOUR PROMINENT CHARACTERS IN "THE BOHEMIAN GIRL" AT THE MAJESTIC THEATRE





Ed. N. Y.

John Flood

Charlotte Ives

Amelia Gardner

Vincent Serrano

## BOUND FOR THE OPERA

From "As a Man Thinks" at the Thirty-Ninth Street Theatre

### DEATH OF HOWARD CHAMBERS.

Howard Chambers died at the Presbyterian Hospital, New York city on the morning of March 15 of a tumor of the brain. Mr. Chambers was well known in Newark, N. J., where he had a large circle of friends, won by reason of his admirable singing as a member of the Aborn Opera Company at Olympic Park, Newark, several seasons ago.

Mr. Chambers was born in England in 1873 but when still a lad journeyed to New Zealand and Australia, where his sympathetic baritone voice gained him great favor as a member of the Harry Rickards Concert Company. Being advised to sing in America, Mr. Chambers joined the Bostonian Opera Company and sang with this famous organization as the armorer in Robin Hood and Romera in The Serenade. The Maid Marian of the Bostonians at this time was Blanche Morrison of Boston, a young woman of great talent. The two young people fell in love and were married six years ago, and all through their married life were the same loving couple they had been in the days of their courtship. Mr. Chambers played and sang in The Madcap Princess with Lulu Glaser for a season, and then joined Fritz Scheff, for whom Miss Morrison was the understudy. Husband and wife were with the Scheff company for four seasons, devoting their Summer months to light opera under the direction of the Aborn Company.

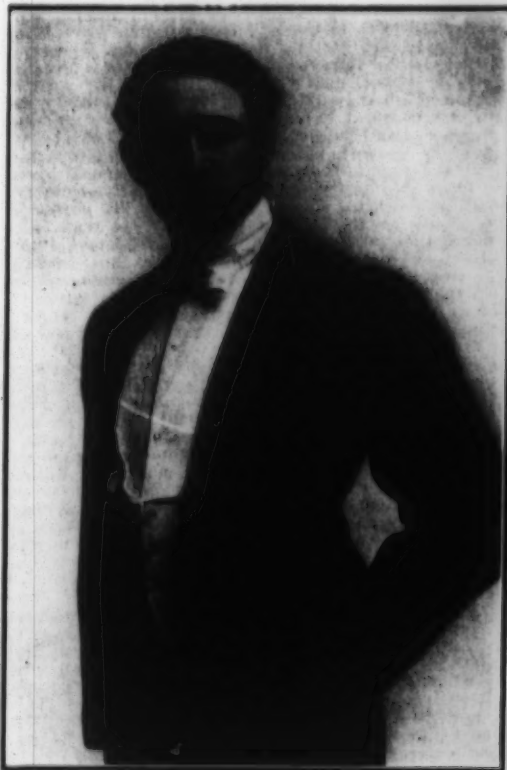
A little more than two years ago Mr. Chambers found his throat bothering him and he underwent an operation in Roosevelt Hospital. When he recovered his singing voice was gone absolutely and he was forced to remain idle while his wife, still billed as Blanche Morrison, filled the leading parts of the Aborn repertoire. But he could not remain idle, and he sought and secured the role of Sir Edward Emery in Chauncey Olcott's Barry of Ballymoor, in which character Mr. Chambers played in Newark two weeks ago. The throat trouble reappeared, but ill as he was Mr. Chambers finished the pre-Lenten season with Mr. Olcott. Two days later he walked into the Presbyterian Hospital and there an operation a week ago revealed a tumor which was pressing on the brain. For four days every hope was entertained of his recovery, but on Sunday meningitis developed, and on Wednesday morning he passed away.

Mr. and Mrs. Chambers lived when in New York at 253 West Fifty-fifth Street. Several brothers and sisters, living in Sidney, Australia, survive Mr. Chambers.

### ALBERT PHILLIPS.

Albert Phillips, leading man at the Marlowe, Chicago, where he has enjoyed unusual popularity for several seasons, is getting the deserved reward of a training in the school of experience. He began as a callboy and advanced through the hardships and dis-

couragements which are overcome only by those who really mean to be actors. He has barn-stormed under all conditions and he has acquired versatility in stock companies in New York, Chicago, Albany, Salt Lake City and Toledo. He was chosen by Kirk La Shelle for important parts in several of his productions, and he was in Brady and Proctor organizations. Mr. Phillips recently made the leap from the husband in Divorçons to Kid Burns in Forty-five Minutes From Broadway and seemed to the manner born in each. Mr. Phillips' portrait is seen below.



ALBERT PHILLIPS

### MRS. FISKE'S BRIEF "REST."

Mrs. Fiske, who closed her full year tour in Pittsburgh on March 11 preparatory to opening at the Lyceum Theatre this week, "rested" last week; that is, her days were given over to rehearsing Becky Sharp owing to several changes in the cast—notably the engagement of Henry E. Dixey for Lord Stayne—while her evenings were devoted to rehearsals of the new comedy which is to be offered on Monday, April 3. As regards the latter play, Mrs. Fiske has been rehearsing certain members of her road company who are to appear in it for the past two weeks, while Harrison Grey Fiske has been conducting rehearsals of another detachment in New York. With the arrival of Mrs. Fiske the complete company was assembled and full rehearsals have since been in progress.

### THE POSTPONEMENT OF TWILIGHT.

The official announcement regarding the Nevin-Hartley opera, Twilight, was issued last Wednesday from the Metropolitan Opera House, as follows: "The management of the Metropolitan Opera House announces that the postponement until the next season of the opera Twilight, by Mr. Arthur Nevin, has become necessary for two reasons: First, because, in the course of the rehearsals with the singers, Mr. Nevin has deemed it advisable to introduce some changes in his score; and second, because the condition of the orchestral material, which had been prepared too hurriedly, and consequently contained numerous errors, would have seriously hampered the progress of the orchestra rehearsals."

### THE FRIARS.

A series of fortnightly entertainments and mid-night suppers was inaugurated at the Friars' Monastery, March 18. The affair was called Shamrock Night. The other events will be "A Night in Chinatown," April 1; "An Evening in Little Italy," April 15; "Fun in Coontown," April 29, and "In Alt Heidelberg," May 13. The Fourth Annual Frolic will take the form of a tour around the country, during which eighteen performances will be given on the ten days spent in travel. The first performance will be given at the New York Theatre, May 28.

### WHO TAKES THE TRICK?

Whether Henri Bernstein has expatriated France or France has expatriated Henri Bernstein is largely a matter of opinion based on point of view. Certainly the Frenchmen, at least the Camelots du Roi, have thrice denied M. Bernstein, and now M. Bernstein has turned his back upon Paris to take refuge with Charles Frohman. The Anglo-American producer will put on in New York early next Winter the play which M. Bernstein is now writing.



## PERSONAL



Barney, N. Y.

**COLLIER.**—Constance Collier has been invited by Sir Herbert Beerbohm Tree to appear in the leading female roles in the Shakespearean revivals which he will make this Spring. Among the plays will be Antony and Cleopatra. The role of Cleopatra is one of Miss Collier's most interesting parts. In 1906 she was Cleopatra to Sir Herbert's Antony in his revival of the play at His Majesty's Theatre and scored an immense success. The Tree revivals, if made, will take place at the Shakespeare Festival, under F. R. Benson's direction, at Stratford-on-Avon, beginning on April 17. If the run of Thais at the Criterion is cut short by the early advent of warm weather, Miss Collier will return to London for the event; otherwise she will have to decline the honor.

**FOY.**—Eddie Foy's ambition to play Shakespearean parts has been blasted for another year by the announcement that A. H. Woods will star him next season in a new musical comedy. Of the musical piece nothing definite has been made known, but it is hardly possible that excerpts from Shakespeare will be sandwiched in between layers of topical songs, although Hamlet was utilized in some such way three years ago in Mr. Foy's musical piece called Mr. Hamlet of Broadway. The press agent who devised the famous story of Eddie Foy's intense desire to appear in the classics deserves a life pension. His greatest work is done, for he succeeded in establishing the belief that Mr. Foy, the most grotesque comedian in musical comedy, was really striving for Shakespearean laurels.

**HITE.**—Mabel Hite has gone back to musical comedy. Last season she starred in the farce, A Certain Party, but the farce has now been treated to a musical coating. Miss Hite has all the requisites of a musical comedy star—good looks, excellent voice and comedy ability. Her return, therefore, to the type of play in which she showed herself worthy of starring is good news. The play opened in Dover, N. J., Monday afternoon. The matinee was given in order that William Collier, several of whose witticisms have been incorporated in the piece, might see the opening performance.

**MATTHISON.**—Edith Wynne Matthison is a suffragette and for that reason will play the principal role in Mrs. Charlotte Perkins Gilman's suffragette comedy, Two Women, at the benefit for the Woman's Suffrage Party at the Broadway Theatre, March 28. Olive Oliver, also of the New Theatre, will appear in support of Miss Matthison. Beatrice Forbes-Robertson, formerly of the New Theatre, staged the piece.

**ELLIOTT.**—Maxine Elliott departed on the *Mauritanian*, March 16, for a two years' absence from America. Miss Elliott recently closed her tour in The Inferior Sex. She will open her London house for the Summer and next year will travel to Ceylon to visit Lady Clifford. In 1913 she will return to resume her stage career.

**JANIS.**—Elsie Janis is now a real grown-up young lady. She celebrated her twenty-first birthday, March 15. To show how glad she was to reach her majority she gave a tea on the stage of the Globe Theatre for her entire company. Earlier in the day she gave a luncheon at her Gramercy Park home for the principals of The Slim Princess company, at which Joseph Cawthorne, in behalf of the company, presented the young star with a vanity box set with twenty-one diamonds. The chorus presented her with a wreath of twenty-one orchids.

## PLAYS OF THE WEEK

(Continued from page 7.)

this production, everything is expressed overtly in details without any heightened aspiration.

Every care has been exercised to make the investiture gorgeous. It is all of that and usually tasteful, although the back drop for act two, showing the city of Alexandria with its conglomeration of Greek and Egyptian architecture, shrieks in no uncertain tone of voice. The Temple of Love, however, makes a picture of rare beauty.

When so much of Massenet's music is utilized by the well intending orchestra, under the industrious direction of Louis Maurice. It seems as if the whole score might have been used and the operatic version performed, for the whole affair is more lyric than dramatic. It is only fair to add, however, that the audience applauded almost rapturously.

## IRVING PLACE—KING LEAR.

Following close upon Von Posaart and Dreher, the local German theatregoers are regaled with the histrionic ability of another importation, Rudolph Schildkraut, of the Deutsches Theatre, Berlin, a younger man than his predecessors, but not less talented. His premiere at the Irving Place Theatre on Thursday drew a large audience, including many who had seen him abroad.

Schildkraut is daring in the selection of his introductory vehicle, challenging opinion in the exacting role of King Lear. Though a man of only medium height he lacks not the regal presence, and of his ability to lay bare the sufferings of the body, the infirmities of age, and the vagaries of a weakening brain, there is not the least doubt. He rises to his greatest height in the curse scene. And again in his harangue to the elements he is an inspiring figure. Capital is he in his childishness in the later scenes. All in all his performance was marked with an individuality and thoroughness that stamped him as a worthy exponent of this most trying role. He is an actor of extraordinary ability. Recalls after each scene were tremendous.

The support, though capable, was dimmed by the lustre of the stellar guest. Foremost was the work of Herr Robert as the Earl of Gloucester, his every tone breathing sincerity. The daughters were played by Miss Bregovska, Bertha Kleen, and Grete Huebler. Miss Bregovska has not overcome her practice of trying to locate the characters of play in the audience instead of behind the footlights. Bertha Kleen's Regan was forceful at times, while Grete Huebler was a charming Cordelia to look upon. The Fool of Siegfried Bruck was worthy of that actor's oft demonstrated talents. The Earl of Kent and Edmund received thoughtful treatment at the hands of Hans Hansen and Herr Pettedau.

King Lear was repeated on Saturday and again on Monday night.

## KITTSCHENBUM.

Rudolph Schildkraut indelibly impressed his versatility upon his patrons at his second offering at the Irving Place Theatre on Friday (March 17). Kittschenbum, the German slang for jug in the vocabulary of the lower five, is a gripping and intensely interesting one-act playlet or a character study by Hermann Heyermanns.

The action takes place in the warden's office of a prison, five prisoners' sentences having been terminated by the pardon of a newly ascending king. Each in turn are called to the office and informed of their good fortune. The first, an old man, who has been an inmate of the institution so long that he has forgotten his name and the crime he committed. The news that he is to be set free is unintelligible to him, and when he realizes its full meaning he is seized with fear at the thought of facing the world. Number two is a hardened character who knifed a man in a quarrel about a girl. Overjoyed at his early reuniting, he becomes enraged at the news brought by his mother that the girl had married his victim and skipped the country. The third, a scion of a titled family, a foppish devil-may-care, is gladdened by a draft from the family exchequer to quit the country, and leaves in high glee with Paris as his objective point. The fourth, a respectable working man, has murdered the unfathered child of his deaf and dumb daughter, so that his neighbors would not become acquainted of the family shame. He refuses to be liberated, but the warden brings the two together, and a scene which plays on the heart-strings ensues followed by the daughter leading her father away. The last, a socialist—willing martyr for the down-trodden—declines his pardon, and wants to make a present of it to some one else, and while he is hesitating, information is received that No. 1 has hung himself in preference to leaving the only home he can remember.

Herr Schildkraut impersonated the five prisoners, each character of a different type of mentality, resorting to only slight facial make-up changes to represent the physical side of the character. But his display of fear, rage, gaiety, indignation, and indifference, each in turn typical of the prisoner portrayed, was masterly. In expression, tone, and walk it was a remarkable exhibition of versatility. Herr Krueger was splendid in his introduction of the different prisoners, while two excellent hits were the performances of Georgine Neuendorf and Ella Robba.

Otto Ernst's three-act comedy, Flachsmann as Educator (Flachsmann als Erzieher), which is not new to this country, followed with Herr Schildkraut in the title-role. Here again he brings before his audience a distinctly different character, and the artifice and rascality of the bogus professor were clearly portrayed. He is given splendid support by the Irving Place company, embracing Herren Bruck, Pittschau,

Agerty, Robert, Oesfeld, Olman, Staudte, Hansen, Georgine Neuendorf, and Grete Huebler.

The Robbers and The Merchant of Venice will be included in the programme of the current week's bill.

## AT OTHER PLAYHOUSES.

**GRAND OPERA HOUSE.**—George Evans' Honey Boy Minstrels is the present week's attraction at the Grand Opera House, succeeding The Country Boy, which was last week's popular attraction here. In Mr. Evans' company are James King, Sam Lee, Clarence Marks, Vaughn Comfort, Mat Keefe, James Meehan, Charles Hillard, Tom Kane, Tommy Hyde, Pierce Keegan, Lee Fagan, and James J. Corbett.

**MANHATTAN OPERA HOUSE.**—H. B. Warner in *Alias Jimmy Valentine* was the inaugural attraction of the new regime at the Manhattan. This week The City is pleasing the patrons of this house. In the cast of The City are Tully Marshall, A. H. Stuart, Edward Emery, Wilson Melrose, Mary Nash, Mary Servoss, Eva Vincent, and Lucille Watson.

**ACADEMY OF MUSIC.**—The Academy of Music Stock company in *Dora Thorne* was exceptionally good last week. Theodore Triebus as Roland Earle was at his best, while William E. Bonney as Lord Earle did justice to the part. Priscilla Knowles as Dora Thorne gave a very charming portrayal of this part, and Anna Hollinger played the difficult character part of Valentine Charters with ease. William H. Everts as Bonnet Braker was exceptionally good. Julian Noa and Morris McHugh as the two butlers did some very good character work, and assisted by Corinne Cantwell, who was very clever as Bessie Butterworth, brought forth considerable laughter. Kate Blanke as Lady Earle, Harry Huguenot as Count Donato C. Morinard Hammond as Ralph Holt, and John T. Dwyer as Prince Borgesi deserve mention. The duel between Theodore Triebus and John T. Dwyer in the last act was very realistic. This week The Girl of the Golden West.

**WEST END.**—Gustave Amberg's German company presented *Der Fidele Bauer* last week at the West End Theatre and this was the occasion for bringing out a large German audience. Konrad Dreher continued his happy performance in the title-role, while Christian Hansen proved a favorite in the part of Stefan. The audience found much amusement in this operetta. Fri. Richard as Annamiri was particularly charming and attractive. This week, Nobody's Daughter.

## THE NEW NEW THEATRE.

A site for the new building which the Founders of the New Theatre are to erect to replace the present New Theatre has been selected. This choice has fallen on the property numbered 219, 221, 223, and 225 on the north side of West Forty-fourth Street, and running through the entire block to Forty-fifth Street, where numbers 218, 220, 222, 224, 226, 228, and 230 will be used. The property was leased from the Astor estate, and is directly in the rear of the Astor Hotel. The house will be ready for the season of 1912-13.

Contracts were signed Saturday afternoon between the New Theatre directorate and George C. Tyler whereby the latter will become the lessee of the New theatre building on Central Park West, for the next theatrical season. The name of the theatre will be changed as the directorate of the institution wish, naturally, to preserve that name for their own undertakings. The attractions of Liebler and Company will be shown, and only the most elaborate productions will be made.

The Garden of Allah, a dramatization of Robert Hichens' novel, will be the first production of the season at the house. Simone Bary and Eleanor Duse will also appear at the Central Park West playhouse and Bessie Abbott will appear there for a season of opera comique.

## MADE IN INDIA

The Columbia University students' "show," Made in India, pleased a throng at the Hotel Astor Monday night. There were many young men who were "show girls" for the moment, there were dances, and the piece had something of a story dealing with the confession of two persons named Smith, distinguished only by the middle initial of their names. Morris Kinney danced a la Duncan and H. H. Jassah appeared in a harem skirt. J. T. Blaher and Byron Boyd distinguished themselves as comedians.

## TRAILING A RAINBOW.

Frederic Thompson's play, Trailing a Rainbow, had a successful premiere at the Taylor Opera House, Trenton, N. J., last Monday night. It has a novel setting, in the desert region of Nevada, and a sympathetic love story.

## REFLECTIONS.

Alice Shaw, the famous whistler, is ill at her residence on Amsterdam Avenue. Her many friends will hope that she may soon be about again.

Yeggmen are making investigations of Chicago theatre safes. They got \$2,000 from that in the Casino Monday night.

John B. Lang, a ticket speculator, was arrested in front of the Metropolitan Opera House Monday and will stand trial in a case to test the new ordinance.

Robert Johnson shot himself fatally at the Hotel Cadillac Sunday. He had been on the stage, but of late had served as cashier in hotels.

The Genius, starring Henry Woodruff, has closed.





# SARAH COWELL LE MOYNE

## VARIOUS ASPECTS OF TRUTH



**A**NYBODY who sets out with only an ordinary road map to guide him in interviewing Sarah Cowell Le Moyne is likely to bump into several blind alleys before he succeeds in getting out where he can see any appreciable distance ahead. Mrs. Le Moyne's mind is gauged to run on tracks of unusual width, and the interlocutor fresh from the dimensions that prevail on Broadway may experience some difficulty in making the requisite alterations in his mental rolling stock with suitable grace and agility. But the endeavor is worth while.

It must be admitted that even the best intentioned person may feel a modicum of just embarrassment at meeting Truth face to face. Although Mrs. Le Moyne has been publicly impersonating Truth only since *Everywoman* was produced, a month ago, you realize as soon as conversation opens that she began rehearsing for the part about the time she started to learn her a, b, c's. Since then she has acquired a mastery of the details that amazes while it arouses admiration; the intricate equations of verity that puzzle one just attempting them, she has solved and can express in simple terms.

"From the beginning," said Mrs. Le Moyne cheerfully, "I have been able to see only success ahead of *Everywoman*, for it has all the essential qualities of permanence. Its personifications and its truths will touch future generations exactly as they touch us, because they are not mere reflections of passing fads and foibles. Each man will see in the morality, life as he knows it; he will project his own experience into the personages on the stage. For example, Greed will present different ideas to different spectators, because there are various kinds of greed and because the spectators have met the various kinds."

When an actress believes so enthusiastically in a play she may well count herself lucky. On or off the stage, moreover, Mrs. Le Moyne will go on indefinitely playing Truth as she sees it, for that is what shapes her life. "All acting must be direct and simple," she said, and she evidently believes that the same is true of all living.

"The theatre is hardly a subject for me to discuss," continued Mrs. Le Moyne, "for the fact that I am playing a role in *Everywoman* does not give me the privilege of deciding whether or not the theatre is a necessity. The law has settled that point—at least tentatively."

Imagine the situation: an actress not to be interviewed about the theatre! The Astor tea-room, which happened to be the scene of the interview, suddenly became as uninspiring as a Texan water tank. Napkins with red chrysanthemum borders, although persistently obtrusive and useful accessories, could scarcely be considered an adequate substitute for the footlights as conversational topics.

With hardly a pause, however, the actress charitably resumed the thread of her remarks: "I wouldn't explain the theatre to people; it is what it is; it speaks for itself. Patrons flock to its doors because it supplies something that they crave; they would not spend their money unless they felt that the outlay were a source of gratification. Yet, the theatre in this country is quite unprotected as a national institution, contrary to the custom of various European nations. Of course, the problem of establishing a national theatre in this country is particularly complicated, because we have so many great cities, each of which aspires to be a centre of art. In France, Paris is the city without a rival in matters of this sort. In the United States a hundred municipalities would each clamor for its national theatre, so we are rather forced into abandoning such a scheme and into trusting the development of the stage to what we call the commercial managers. Beyond a doubt our artistic life would thrill with new impetus if the stage could feel itself free from the necessity of paying for itself at every step, and beyond a doubt the time would come when the stage would pay for itself. Having tried its wings, the protected theatre would find its place. The efforts of people of wealth who are willing to pay again and again through an honest and earnest desire to protect the theatre will be repaid by achievements of the institution which they can scarcely foresee."

"Whether the nation ought or ought not to accord federal protection to the theatre after the manner of other nations is not for me to decide. We have national museums and galleries and libraries just as we have schools and post-offices supported directly by the taxpayer, and yet economists are not unanimously in favor of paternal governments that control all the necessary institutions in civic life. Sometimes it is wiser to leave something for the citizens to do on their private responsibility."

"I do not believe in explaining theatrical devices, for any such explanation can be but trivial and childish, a mere sop to public curiosity. Appeal on the ground of thorough knowledge of all the ins and outs of the stage robs spectators of the chance to develop their imaginations. A glowing imagination is one of life's necessities, for it keeps the outlook joyous and beautiful. Where would any of the great men be if it were not for their unfettered imaginations? Men can shake hands with the morning star or dive through the earth by losing a free rein over their imaginative faculties."

"The theatre stimulates the imagination through amusing and instructing simultaneously. It performs



SARAH COWELL LE MOYNE

only half of its legitimate function when it divorces instruction and amusement in the attempt to compute either one in dollars and cents without the aid of the other. These Siamese twins of the theatre must travel arm in arm to satisfy and to refresh—a dual operation that is as natural as the alternate expansion and contraction of the heart. An overdose of satisfaction spells satiety; superfluous refreshment induces inanition. To avoid either evil, invoke its antithesis."

Mrs. Le Moyne walks in estimable company, for Emerson always insisted on the essential duality and contrariety of every entity.

"This stupid talk about realism," continued the speaker, "takes itself quite seriously. The multiplication of realistic details, however, all aims at the same target, the stimulation of the imagination. Because the Elizabethan audiences subsisted on little scenery does not prove their poverty of resources the best stimulant that can be contrived. When the development of observation annihilates the stimulative power of childish toys we cannot argue that a man's imagination is inferior to a child's. As for Elizabethan revivals," Mrs. Le Moyne smiled, "I'm not at all sure that the Elizabethans would recognize them."

"The object of cultivating a lively imagination," added Mrs. Le Moyne, "is not to make little tasks easier, although it does that, too. The real purpose is to send one farther on the road, to spur him to greater effort. We really care only for the things that have cost us genuine effort, because those are the only things we appreciate. The standard by which we measure our possessions is the amount of work they represent. Nobody values poetry that is too easy to understand. Any one who actually loves poetry, returns again and again to the poems from which he can extract a little more upon each reading."

"People who think they would be happy without a struggle, don't think. Some sort of process goes on in their brains, but it is not thinking. Effort is the whole of life."

Mrs. Le Moyne's aggressive philosophy if put into active operation by everybody on this round earth would turn the sphere so fast on its axis that it would be justified in bursting into flame. No doubt the languid were created to act as balance weights, so the world won't run away with itself. Mrs. Le Moyne, however, argues that intelligently directed energy needs no clog.

When all is said and done, the struggle of the mind aiming at some conclusion is the finest thing in the world. A marvelous feeling it is, to get hold of what a poet is striving to express. Only a few can understand a poet wholly, and nobody can comprehend him at first, because poetry that is poetry is greater than we. If we could comprehend him at a glance his efforts would be the most trivial thing in the world. The traveling of the mind into new and lofty regions becomes the very ecstasy of life for the band whose courage and strength are equal to

the demands of the journey. Sometimes it means even martyrdom, you know.

"Carlyle, I believe, is responsible for the idea that he who recognizes the Saviour is as great as the Saviour. Any one who can see afar off the man who bears a message is himself a messenger, for to comprehend a message is to take total possession. Absolute comprehension of an idea absorbs and assimilates that idea into one's mental constitution, so it becomes an integral part of the mind in which it abides. From that conception, as from a stepping-stone, one can take the next leap abreast of the world, if not ahead of it."

"The man who acclaims the prophet is brother to the seer, because truth can be the property of no one person. Nobody originates a truth, although he may enlarge a truth or apply it specifically so as to increase its value. What each thinker contributes to the evolution of truth depends upon the legacies of his predecessors. Since the Darwinian theory applies quite as much to mental as to physical development, it would be a hopeless task to search for the originator of any of our truths. The search would lead back along an endless chain into the mists of antiquity, but nothing new would turn up. Truth would appear in various garbs, but under its outer dress the identity would remain unaltered. Time has no relation to truth, for verity always is the present."

"Everything changes outwardly—even the theatre, although its purpose was the same in classic Grecian days as it is now. In America its transformations follow each other rapidly, reflecting the national life no doubt. As political and social conditions have little crystallized stability, the stage leads quite as kaleidoscopic a career. All this turmoil affects art, which can flower only when change stops."

True it is that every great period of artistic achievement has followed national unrest, but it has not fallen in a time of lethargy. The world does not drowse while it creates.

"To be great," said Mrs. Le Moyne emphatically, "plays must make capital of fundamental truths, the eternal verities that every one instantly recognizes as inexorable, and these fundamental truths are not to be reeled off with the ease of afternoon conversations. Our authors too often ill-advisedly rush their plays out of their brains upon the stage in response to a popular demand that brings down disaster, just as a premature move brought down Bull Run upon the Union cause. Now, don't drag in the prolific Shakespeare to controvert this statement, for Shakespeare is the argumentative resort of all the unthinking. Shakespeare never originated a plot, and he wrote many a dreary page. He has killed half the playwrights who have had the misfortune to find themselves in danger of a comparison with him, because his achievements act as a sort of bugaboo to his followers."

"America has not arrived at any great artistic period yet, but our time will come. We never can think until we are free, until every one has the right to express himself in his own way without being called to account by a neighbor who can't endure the sight of a person leaving the beaten track. When publishers are not afraid to publish unique ideas and stage-managers are not afraid to produce unique plays, then we shall be free."

"Don't mistake the term unique as meaning in poor taste. Authors don't need to shock us in order to express themselves; they must always observe the laws of good taste. That instinct, the result of generations of culture, is rarely to be found among a people too suddenly free, but it comes in time."

"To express ourselves we must try to drop our poses and know ourselves. A futile task we find it to keep up pretenses because it chains us with shackles, to no purpose. Our strength is shown when we deny truth." Mrs. Le Moyne builds her universe on truth, and builds firmly. A philosophical architect, using beauty for his material, could erect a structure of no less grandeur. He, perhaps, would say: "Why drop the masque and show all my ugly peccadilloes and whims? Am I not better serving the world by cloaking unlovely inclinations with a beauty that will please?" Sophistical as it sounds, yet it is a practicable and a practiced system.

According to Mrs. Le Moyne's philosophy, however, "Our sentimentalities are hollow pretenses; we revel in emotions for their own sakes rather than for the sake of what arouses them. We must broaden our sympathies; blatant patriotism is but a cheap and easy virtue that must give way to universalism. Patriotism limits us to the places, the people, the things we know personally; universalism opens to us the love of the whole wide world, and gives us the freedom of the earth. A rare and beautiful achievement it is to comprehend all nations and to fortify oneself with the invincible truth of the universe."

Mrs. Le Moyne does not indulge in personalities; she uses them merely as beacon lights by which to guide herself upon deep waters. She elevates the conversation out of concrete regions into abstractions, and she points the way with a surety that shows she is no alien there. With such a patient guide the vistas become alluring, even if the path is rugged. One comprehends finally her dictum that the effort to find truth is the whole of life.

CHAUNCEY L. PARSONS.



## PENCILLED PATTERN.



Isabelle D'Armond, whose likeness appears above, is in great demand at present. She holds contracts for the Orpheum Circuit and is wanted by Al. H. Woods for Valetta Suratt's new show. She will probably stick to vaudeville, as the Orpheum people refuse to release her.

Hebrew Dramatic Acts are the fad in vaudeville at present. We have The Strongest Link (Harry Fust and company), A Son of Solomon (Hugh Herbert and company), and The Wise Rabbi (William H. Thompson). Can we expect The Button-hole Maker; or, Only a Clerk and Suit Salesman?

The White Hat Actors' Union annual ball takes place on Mar. 23 at Grand Central Palace, and believe us, it's going to be some classy affair. Anybody who misses it will regret it. We doubt if there is another affair of its kind held in this country that can surpass it for brilliancy or good times. Go to it and treat yourself to some happiness.

There is a story running in a New York evening paper entitled "The Wild Olive." We've seen a whole lot of wild olives on the lunch counters of various cafes, but never knew they'd write a story about one.

Since Marcus Lowe has so many houses under his wing, Moe Levy can't keep a clerk. They're all managing theatres. The Fur Manufacturers are going to have a hard time finding salesmen from now on. They'll all be singing parodies.

William Morris proved to be a failure as The Hope of the Actor Race. Maybe he was overtrained.

It's a poor week in the music publishing business that some "original" song writer doesn't write a "Nice Little Girl" song.

Fred Thompson is putting out My Man, one of this season's failures, under the title of The Quality of Mercy. Maybe the critics will show it some this time.

Elizabeth Murray is to be a regular honest-to-goodness star next season. We are delighted to hear it, and feel sure she will be a success. More power to you!

Actors, look out! The phonographs may keep an act a week off a bill if the idea tried out at Keith's Boston last week becomes popular. They played a Caruso record to the house, orchestra accompaniment. In the future we may see advertisements in the theatrical papers reading as follows: "The Victor Phonograph Was a Riot at Hammerstein's This Week. Look for the Machine with the Fox Terrier."

To save trouble the Winter Garden management ought to have a star painted on every dressing room. There'll be an awful line of automobiles around Seventh Avenue and Fifty-second Street, owned by the chorus folk. The principals will probably use the subway.

As it looks to us, Mexico is a bad place to be booked in at present, but there is one thing about this trouble down there: Think of all the novels that will be written with scenes laid "on the spot." It will be a change from Cuba.

## HOW TO WRITE A COLUMN.

We have had a bunch of letters lately from people asking us but one question: "How do you do it?" In other words, they want to know how to write a column. Then there are other people who simply note our ideas and use them without asking. Hence, to save trouble for all, we unburden our secret, lay bare our think tank, as it were:

## Rules.

1. Secure a pencil and a sheet of paper. Of course, you could use pen and ink, a typewriter, or a piece of chalk, but we advise a pencil and paper. (Wonderful!)

2. Think of something to write. We know it's not an easy thing to do, but try it.

Take your thoughts in small doses. ("Mar-veal-us!")

3. Put your thoughts on the paper, using the pencil for that purpose. If the thought is a dull one, use a sharp pencil. ("Great!")

4. If you cannot think of any one to write about, use Fred Ward. He's always good for a paragraph. At the present time here's what we'd use: "It seems as though everybody in the show business has been signed for the Winter Garden except Fred Ward." (You see how easy it is?)

5. When writing about an act, especially if they are friends of yours, say "It was a success." (Always, no matter how bad it is.)

6. If it is a female, say "It was a great success." (We don't have to explain this one.)

7. If you hear of anybody getting married, that's always good for a smile. Write it up funny by saying: "We wish the bride and groom luck, but we're glad we're single." (It would never do to forget to wish them luck.)

8. Always speak of everyone you write about as your "pal," especially if well known. Some out-of-town reader may believe you, and that makes you look important (to yourself).

9. When writing funny stories always add something clever that you said when the story was finished. (Whether you said it or not.)

10. The keynote of the whole thing is NERVE. That's all you need. We have plenty of it, thank you! (You can tell that from what we try to get away with. We got you when you first came in.)

Lee Harrison—beg pardon, Manager Harrison—is very busy engaging people for Valetta Suratt's new show, The Pet of Paris. The report is not true that William J. Gaynor will resign as Mayor of New York and do a comedy bit in the show.

Irving Berlin received \$20,000 in royalties the past year. That is a nice bundle of greenies, but at that we don't think it was any too much. Any boy as clever as Izzy deserves all he can get. We hope it increases many, many times the amount this year.

New song we suggest to every one: "Good-bye, Blacklist; Hello, Work!"

THOMAS J. GRAY.

## NEW THEATRE AT WHITE PLAINS.

In addition to the local theatres on which the Charles E. Allen company holds leases, it is now erecting at White Plains, N. Y., an air dome to be known as the Lexington Theatre. This house will be in the business section of the city, will seat comfortably 1,000 persons, and will be devoted to vaudeville, stock and pictures. Two stages are being built, one for vaudeville and another for pictures only, thereby enabling the owners to run two performances at once. Ground is now being graded and filled in for the air dome on the Holden property, adjoining the hotel of Admiral Dot, of Barnum and Bailey fame, which hotel and adjoining buildings were destroyed in the recent fire at White Plains. The opening will take place about April 15.

## WILLIAM PAGE, BANKRUPT.

A petition in bankruptcy with liabilities \$25,553 and no assets was filed March 15 by William Page. The debts are mostly for salaries of actors and actresses and royalties and were contracted from 1908 to 1910. Among the creditors are Guy Standing, \$940; Martin Sabina, \$80; Jeffreys Lewis, \$60; Sidney Mather, \$78; Willette Ker-shaw, \$180; Robert T. Haines, \$180; Win-chell Smith, \$238; Julia Booth, \$480; Dorothy Hammond, \$75; Chrystal Herne, \$200, and Charlotte Walker, \$250; Hanger and Jordan, \$1,628; American Play Com-pany, \$575, and Samuel French, \$188.

## A BROOKLYN BENEFIT.

Brooklyn Lodge No. 30, Theatrical Mechanical Association, is planning for its annual entertainment, which will be held on Sunday evening, April 23, at the New Montauk Theatre. The entertainment is given to raise money for the sick and death benefit funds of the lodge.

George H. Thomas, of the Motion Picture Patents Company, president of Brooklyn Lodge, is chairman of the Committee of Arrangements. He has named sub-committees which include many of the best-known theatrical men of the borough. The stage-managers of practically all the leading theatres are members of the talent committee, and the advertising committee includes nearly all the advertising men. The committee list follows:

Printing—Thomas Foley, chairman; Charles O'Hara, James H. Smith, Percy O. Stevenson. Talent—Charles O'Hara, chairman; John G. Hall, Charles Treloar, Edward Gartner, Louis Krege, Louis J. Horn, Edward Schrepper. Advertising—Leo Burns, chairman; William F. Fisher, William J. McCarty, Edward Schwalbach, Jacob Detsel, Percy O. Stevenson, Bert Simmonds, Benjamin Roden, J. C. McCormack, William Shugert, John Fitzgerald, Philip Brown. Decorations—John F. Bartlett. Journal—Charles J. McFadden, chairman; Charles O'Hara, Charles Collins, Frank Richardson Webster. Music—Gus Walters.

The officers of Brooklyn Lodge No. 30, T. M. A., are: George H. Thomas, President; Leo Burns, Vice-President; Louis J. Horn, Past President; James H. Smith, Treasurer; J. Frank Anderson, Recording and Corresponding Secretary; Thomas Foley, Financial Secretary; Edward Schwalbach, Marshal; Samuel Heyman, Sergeant-at-Arms; Dr. Thomas F. Ellis, Physician; Charles J. McFadden, Louis J. Horn, and John F. Bartlett, Trustees.

## THE FIRING LINE.

The Firing Line has received the endorsement of dramatic critics in Atlanta, Birmingham, Jacksonville, Augusta, Macon, Philadelphia, Rochester and several other large cities; is playing to excellent business, and is booked for return engagements at the request of local managers in nearly every city played this season. A. G. Delamater and William Norris are to be congratulated on possession of this valuable theatrical property. The play is from Robert W. Chambers' widely read novel of the same name and was dramatized by Richard Walton Tully, co-author with David Belasco of the Rose of the Rancho. The company that interprets it was selected with the care and judgment that have marked the productive work of these managers in other plays.

## LAST ACADEMY MATINEE.

The Rosenhagens, a three-act drama from the German of Max Halbe, had its first representation in this country on Tuesday afternoon, March 21, in the Empire Theatre, by the American Academy of Dramatic Arts. A Gentleman of the Road, a one-act play by Arthur Ketchum, will precede the longer play. This will be the seventh and final performance given by the students of the American Academy of Dramatic Arts this season.

## A CLERICAL MATINEE.

Almost two hundred ministers of all denominations, accompanied by their ladies and representing all denominations except those now observing the Lenten period, were the guests of Joseph M. Gaites at the Criterion Theatre to witness the presentation of Paul Willstach's dramatic version of Thais. They were invited to observe critically the theme of Thais, which depicts the triumphs of Christianity over Paganism.

## DEATH OF JENNY JOYCE.

Jenny Joyce, at one time a popular variety performer but for many years forgotten, died at the Flower Hospital, March 15, from pneumonia. Miss Joyce was born in Baltimore about forty years ago, the daughter of Edward Huss, a merchant. At the age of fifteen years she ran away with Edward Stanley, a tenor in the Wilber Opera Company, and they were married in Nashville, Tenn. She then went to Philadelphia and joined a burlesque troupe. Coming to New York she was engaged for Koster and Bial's vaudeville house on Twenty-third Street. For a few years she was the reigning favorite in New York, during which many stories are told of her captivations. One story has it that a young man, sitting in a box one night at the old vaudeville house, threw her a bouquet of flowers in which were hidden two diamonds, valued at \$10,000. In 1892 Stanley divorced her and in 1894 she married Phil Daly, the Long Island sporting man and father-in-law of the late Henry Chanfrau. In 1900 they separated and Jenny went to London, where she repeated her New York success. Fulfilling her engagement at the Alhambra she returned to America in 1901 and soon after was divorced by Daly. Shortly after she married George Woods who had been named as co-respondent in Daly's divorce suit. Woods committed suicide. Of late years Miss Joyce found herself without engagements. She tried recently to enter vaudeville but was unsuccessful. Her one-time popularity had waned appreciably. Her body was taken to Baltimore for burial.

## A TITLED DRAMATIST.

A new playwright is about to disturb the serenity of the American authors' horizon. A female Ibsen, a realist, who has taken root in Paris, stirring up comparisons, she is a poetic prose and realistic writer of ultra modern ideas, whose position in life gives her a faithful insight of society. Her work has long interested Paris under the nom de plume of Toia Dorian. Her latest effort will be given to the public under her real name and title, Princess Katchereky-Dorian. She has arranged with Dord Davidson to adapt her first offering. The play offered in Her Real Son. The work of rearranging this play is well in hand, and promises an unusual novelty for next Fall's offering. Mr. Davidson, on behalf of the princess, promises that all her future writings will first find a market in America, with the ultimate idea that she may by that means acquire a complete knowledge of the American viewpoint. The environment of Her Real Son will be transposed from Paris to America.

## PARK PLAYS FOR THE PUBLIC?

From the Frohman office comes the announcement that an auditorium to seat 25,000 will be erected in a city park where Maude Adams and other Frohman stars will present spectacular plays such as Joan of Arc at a nominal price for the edification of the public. Park Commissioner Storor, however, asserts that such an auditorium will not be built in any park, but that some of the land between 105th and 116th streets on the river front may be eligible for the purpose. Thomas Hastings, of Carrere and Hastings, is mentioned as the architect of the proposed structure. The metropolitan press, while commending the general scheme, adopt a rather skeptical tone in discussing the probability of its ever being executed.

## HIPPOLYTUS.

Walter Hampden has been engaged to create the name part, which was originally written for Edwin Booth in the production of Mrs. Julia Ward Howe's drama, Hippolytus, at the Tremont Theatre, Boston, next Friday afternoon, when Margaret Anglin will create the part of Phedra, that was written for Charlotte Cushman. Leslie Kenyon has gone to Boston for the production and will create the King, Theseus. Maude Granger will play the part of Oenone, and Mrs. Ruth Holt Boucicault has been cast for Artemis (Venus). Wallace Goodrich, of the Boston Opera House, is arranging the music for the production, and the Russian painter, Sigismund Ivanoski, has designed the Greek costumes.

## ACTORS' CHURCH ALLIANCE.

A club house or home for destitute actors and actresses is contemplated for New York City by the Actors' Church Alliance. The matter was formally presented and approved at a special meeting of the National Council of the Alliance. It is proposed to lease a building in the midst of the theatrical district and to have it comfortably furnished and equipped. Later on, if subscriptions sufficiently large can be secured, a new building will be erected. A blank form for subscriptions has been sent to various members of the profession. It is a worthy cause and should be worthily supported.

## OFF FOR EUROPE.

Maxine Elliott and Elphe Snowden sailed on the Mauretania, March 15. Ivan Caryll and Ernest Von Fossart departed on the Kaiserin Augusta Victoria, March 16. Mr. Caryll will sail for America, April 7, to direct the rehearsals of The Follies of 1911, the score of which he will write. He will also compose Anna Held's next musical piece. He will conduct The Follies of 1911 during the summer's run of the piece at the Jardin de Paris.



THE INTERIOR OF THE NEW WINTER GARDEN



## THE CANADIAN STAGE

### THE BOARD OF CENSORS PART OF A DRASTIC MOVEMENT.

**The Motion Picture Theatres Threatened—Clifton Crawford Apologizes—The Harem Skirt Mobbed—The Pirating of American Plays Continues.**

TORONTO, CANADA, March 20.—Two of the most important and far-reaching pieces of legislation which have ever come into effect in Canada, or indeed in America, were introduced in the Ontario Legislature last week and their enactment into law is merely a matter of form. No serious opposition can be offered, as the government has a tremendous majority and has brought forward the measures only after long consideration.

One is to appoint a Board of Censors to pass upon all moving picture films before they are publicly exhibited anywhere in the province. A second clause states that children under fifteen are not to be admitted to a moving picture theatre unless accompanied by adults.

Any offense against the act or regulations made by the government will render the offender liable to a fine of not less than \$50 and not more than \$200. If this offense continues there is to be an additional imposition of \$25 per day.

While a numerical estimate of the damage to moving picture interests throughout the province would be a matter of no small question that continuance in business will become unprofitable for dozens of houses. Over 800 houses are affected by the act.

While reasons for the prohibition of children under fifteen years, unless accompanied, were not given in the open legislature your correspondent is in a position to assert that the numerous complaints of magistrates in many parts of the province, and of societies, are responsible for the step.

The Act will go into force on the first of June next.

One very important alteration of present laws is that the provincial police are given authority to enforce the new regulations and the authority is transferred from most municipal governments to the provincial secretary.

In regard to the Board of Censors, the bill provides that no operator of a moving picture machine is to operate it without a license or is to exhibit a picture that does not bear the stamp of the Board of Censors. If the film bears the stamp no police officer may stop its exhibition.

The Ontario Government is determined on another reform; to compel all churches, schools, halls and other buildings to answer to the same building regulations as theatres. It also provides that congregations or societies possessing corporate powers and all trustees, incumbents, church wardens and others shall be severally liable in regard to provisions of the Act. The penalty is to be a fine of \$50.

Canadian sentiment will not stand trifling from an actor. Clifton Crawford, the featured player of The Three Twins had an anxious few moments when he appeared in London, Ontario, recently. A local paper had revived a story about Crawford to the effect that twelve months ago he wrote a letter to Joseph M. Gaites, which was published in a New York paper, referring to the "Arctic wilds" of Canada. Rumors of eggs in store for him reached the actor and before the play started he stepped to the front of the curtain and explained. Rather nervously he went on to state that the letter was written in jest and that he meant nothing by it.

"It might say," continued the actor, "that this is the only suit of clothes I have with me, and if any eggs hit me I shall have to appear in my pajamas." No eggs were directed at Mr. Crawford.

The stage employees of the Toronto theatres have formally presented to the local managers' association a demand for increased wages. The wages received during their five year contract which has just expired are: \$18 for carpenters, and \$14 for property men and electricians. They ask an all-around increase of from 25 to 35 per cent. Several meetings have been held by the managers and there is a general disposition to make an advance in the pay schedule on another long term contract.

Mona Raymond, a member of the Hastings burlesque show playing here last week, gave the newspapers their biggest story of the day by appearing on Yonge Street in a harem skirt. It was the town's first introduction to the costume and so intense did the excitement become that only by the intervention of friends was the woman saved from rough handling.

This incident is cited here as evidence of the growing determination in the larger Canadian centres to enforce standards for public entertainments. The National Council of Women at Ottawa recently passed a resolution extending to their local authorities full sympathy in putting down demoralizing entertainments at theatres and at the annual exhibition. Regarding the latter the council stated that if improper shows were allowed on the midway a general campaign would be started to keep the school children from giving the fair their patronage.

Preparations are being carried on for the Earl Grey Competitions which take place in Winnipeg in April next. The object of these trials is to encourage amateurs in the art of Music and the Drama.

Ambrose Small, of the A. J. Small Circuit, is leaving shortly for a long vacation to be spent on the Mediterranean.

It must be a distinction peculiar to concert stars to hold applause in aversion. Madame Nordica during a recent visit to Toronto condescended in a local newspaper that "Toronto audiences have a way of demanding encores that, while delightful in itself, is too great a tax on an artist. It is not fair to force applause to the point of exhaustion." The city has not at the moment of writing offered any formal apology.

The fathers and mothers of juvenile actors and performers resident in Toronto will send a petition to the City Council protesting against the prohibitions placed on stage children. The reason for the move is that the morality department, while generally mild in its strictures, has nevertheless prevented the appearance of a great many juveniles in moving picture shows and other places of entertainment.

Your correspondent is informed that the Yonge Street Theatre, Toronto, formerly occupied by Alena's vaudeville, has been sold or leased to Harry Brock of Buffalo the lessee of the Theatre Francaise, Montreal. It will continue to serve as a vaudeville and picture house.

Reports have reached THE MIRROR from

many points in the Canadian West during the past week showing that play pirating is being waged from Winnipeg to the coast worse than ever. Stock companies are the prime offenders, one of them having stolen bodily The Man of The Hour and Baby Mine. This practice, which under the unfortunately lax Canadian laws can flourish safe from danger, has grown from bad to worse. Your correspondent is told that in practically every big prairie town the metropolitan successes have already been presented by illegitimate companies, killing the territory for genuine development. There is no question that the presence in a central Canadian city of a representative of the National Association of Managers could do a great deal to block the prosperity of this class of buccancer. The Toronto News, which has been carrying on single-handed, an anti-pirate campaign, said last Saturday: "In allowing such a gross abuse to be perpetuated the Canadian government not only plays unfair with the rightful owners and producers of the attractions but prevents first-class companies from booking the delinquent territory in their annual tours." ROSSON BLACK.

thy Windsor, Genevieve Farley, A. N. Hoyt's Comedy company in The Mephisto, May Clinton and company, Four Musical Mays, Five Musical Lovelands.

Bertha Creighton, the leading lady and popular stock star, has completed a melodramatic play entitled The Twenty-third Psalm. This literary production has been read and highly commended by such competent critics as Melville E. Stone, president of the Associated Press; Bertram Harrison, who declared it "intensely interesting, very strong, and beautifully written," and Harrison Grey Fluke, who states that it is a very strong melodramatic play and should be a valuable piece of property to managers who are interested in melodrama.

Francis Carrier has been engaged by Henry W. Savage for the part of Fasion in Everywoman.

### THE DECISION.

Edmund Breese next season will star, under the management of Joseph Weber, in The Decision, a new play by Dr. Isaac Landeman, of Philadelphia. Ben Johnson and Hans Robert will appear in his support.

### WHITE RATS ACTORS' UNION BALL.

The Grand Central Palace is the selection for this year's ball, to be given March 23, by the White Rats Actors' Union of America. The ball is an annual event given for the benefit of charity.

### CURRENT AMUSEMENTS.

Week ending March 25.

ACADEMY OF MUSIC—Stock co. in The Girl of the Golden West—255 times, plus 13 times.  
ALHAMBRA—Vaudeville.  
AMERICAN MUSIC HALL—Vaudeville.  
ASPHON—Robbott Blinn in The Rose—24th week—59 to 63 times.  
BELASCO—The Concert—25th week—190 to 200 times.  
BIJOU—The Confession—2d week—9 to 10 times.  
BROADWAY—Low Fields in The Hen-Pecks—14th week—51 to 53 times.  
BRONX—Vaudeville.  
CABINO—Louise Gunning in The Balkan Princess—31 times, plus 4th week—36 to 33 times.  
COLONIAL—Vaudeville.  
COLUMBIA—Star and Garter Burlesquers.  
COMEDY—William Collier in I'll Be Hanged If I Do—17th week—122 to 140 times.  
CRITERION—Thea—2d week—8 to 10 times.  
DALY'S—Baby Mine—25th week—plus 10 to 17 times.  
EMPIRE—William Gillette in Secret Service—8 to 14 times.  
Gaiety—Excuse Me—6th week—41 to 43 times.  
GARDEN—Mildred Holland in The Triumph of an Empress—9 times.  
GARRICK—Closed March 4.  
GEORGE M. COHAN'S—Got-Rich-Quick Wallingford—173 times, plus 6th week—43 to 49 times.  
GLOBE—Elsie Janis in The Slim Princess—12th week—51 to 54 times.  
GRAND OPERA HOUSE—George Evans' Minstrels.  
HACKETT—Overnight—12th week—91 to 93 times.  
HERALD SQUARE—Everywoman—4th week—36 to 38 times.  
HIPPODROME—The International Cup; Ballet of Niagara—29th week; Marching Through Georgia—2d week.  
HUDSON—Blanche Bates in Nobody's Widow—16th week—148 to 153 times.  
HURDIS AND SEAMON—Knickerbocker Burlesquers.  
IRVING PLACE—Rudolph Schildkraut in King Lear—2d time; Pluckmann als Bräutigam—4th time; Kitzchenbumb—2d time; The Robbers—3 times; The Merchant of Venice—4 times.  
KREITZ AND PROCTOR'S FIFTH AVENUE—Vaudeville.  
KNICKERBOCKER—Maude Adams in Chasteler—5th week—55 to 73 times.  
LIBERTY—Christie MacDonald in The Spring Maid—12th week—59 to 104 times.  
LYCEUM—Mrs. Fluke in Becky Sharp—3 times.  
LYRIC—The Deep Purple—11th week—23 to 25 times.  
MADISON SQUARE GARDEN—Commencing March 23, Barnum and Bailey's Circus.  
MAJESTIC—The Bohemian Girl—10 to 17 times.  
MANHATTAN—The City—202 times, plus 9 times.  
MAXINE ELLIOTT'S—The Gamblers—21st week—107 to 174 times.  
METROPOLIS—Ocell Spooner in The Adventures of Polly—10 times.  
METROPOLITAN—Grand Opera co. in representation—19th week.  
MINER'S BOWERY—The Posing Parade.  
MINER'S BRONX—Cherry Blossoms.  
MINER'S EIGHTH AVENUE—Kentucky Belles.  
MURRAY HILL—Al. Reeves' Burlesquers.  
NEW—The Piper—23 to 26 times; The Blue Bird—149 times, plus 30 to 33 times.  
NEW AMSTERDAM—The Pink Lady—2d week—9 to 13 times.  
NEW YORK—Richard Carle in Jumping Jupiter—3d week—17 to 23 times.  
OLYMPIC—College Girls Burlesquers.  
REPUBLIC—Rebecca of Sunnybrook Farm—26th week—189 to 203 times.  
THIRTY-NINTH STREET—John Mason in As a Man Thinks—2d week—9 to 16 times.  
VICTORIA—Vaudeville.  
WALLACK'S—Pomander Walk—14th week—107 to 114 times.  
WERNER'S—Alma, Where Do You Live?—28th week—200 to 207 times.  
WEST END—Nobody's Daughter—25 times, plus 8 times.  
WINTER GARDEN—Spectacle and Vaudeville—1st week.

## Gossip of the Town

Terry and Lambert, who have been very successful in England, where they went last June, returned Mar. 10, on the *Saint Paul* and they have gone to Chicago to open a special engagement of four weeks. They report that Americans in London are having a hard time of it with the audiences there in the music halls, on account of talk of reciprocity with Canada.

Frank Winch, well known in Broadway theatrical circles, has just completed his first effort as an author by writing a pretentious volume on "The Thrilling Lives of Buffalo Bill and Pawnee Bill." It is now on the Parsons' press and will be issued within three weeks.

McKay and Cantwell opened in their new act, Below the Dead Line, at Hammerstein's, Monday.

George M. De Vere, the black face comedian, closes his second season under the management of Henry B. Harris in the Traveling Salesman Western Company on April 2.

Effie Darling was called suddenly to company at the Imperial Theatre, St. Louis.

Harry Davis, for five years connected with theatrical enterprises under the management of Henry B. Harris, has resigned to assume charge of the publicity department of the United States Tire Company with headquarters in New York.

Effie Darling was called suddenly to Washington, D. C., by the death of her mother, Mrs. J. A. Darling.

The regular stock season at the Baker Theatre, Portland, Ore., closed March 25. Manager Baker will put in stock stars for the Spring and Summer season. Ida Adair, leading woman, and Walter B. Gilbert, comedian, will open at the Burbank Theatre, Los Angeles, Cal., April 2, where Mr. Baker has placed them during the season of stock stars at his Portland house.

Gertrude Maitland was especially engaged to play Princess Venetia in Under Two Flags with the Baldwin-Melville stock company at Providence, R. I., during the week of March 6. Jefferson Hall has been engaged for a short vaudeville tour prior to his opening with a first-class stock company about May 1. Miss Maitland (Mrs. Hall) will also be with the stock company.

Eleanor Franklin, who recently closed a successful season in Classmates, playing the leading female role, is in Chicago resting and intends spending the summer at Wolf Lake in Michigan at her summer home.

A new three-act comic opera by John B. Archer, called the Red Letter, was produced by the Apollo Club, in Fort Wayne, Ind., Feb. 27. George Herbert staged the piece. The first concert in the series to be given for Mrs. Blanche Rice will take place at the rooms of the Professional Woman's League, 1909 Broadway, Thursday afternoon, March 30, at 2 P. M. Carlo Roma is the moving spirit in the affair.

John Cort has entered into an agreement with J. M. Dodge, whereby the new Spreckles Theatre, of San Diego, Cal., will be booked through the Northwestern Theatrical Association, of which Mr. Cort is general manager. This theatre is now in the course of construction by the Spreckles estate and will be completed by the first of September.

The one-act play, The Sunset Limited, now being played by William Harnip and Alice Fischer, is by A. S. Lipman and Florence Gerold, and is being played upon royalty. It was originally produced in February 1908, by the Hermitage Club, an amateur organization of Cleveland, O.

Constance Jackson, who prior to her adoption of the professional stage a year ago was the most prominent elocutionist and dramatic reader in Canada, has been engaged by Harrison Grey Fluke and is appearing as Lady Blanche Thistlewood in Mrs. Fluke's production of Becky Sharp, at the Lyceum Theatre.

Mr. and Mrs. Robert E. Cus Unican gave a dinner on Saturday at the Metropolitan Club in honor of Barbara Tennant, the English Shakespearean actress, who will shortly be heard on Broadway. Among the guests was Madame Monarque of Montreal, who has done much as a patron of the drama in Canada.

Pearl E. Abbott, who has just closed in

vaudeville with Ed Blondell's Lost Boy company, has been engaged as heavy woman for the Baldwin-Melville stock company, opening Monday at the Imperial Theatre, Providence, R. I.

A judgment of \$717 was found against May Yohs by default in the City court, March 14 for gowns furnished her by Anna M. Nilson, a dressmaker.

Maidie Wensley, James Manchester and George Gale, who have been appearing with marked success along the coast and throughout the West in a song act entitled "On the Hialto," have arrived in the East. They made their initial bow to a Philadelphia audience last week.

Consuelo Bailey, who replaced Marguerite Clark in the Chicago Baby Mine, has had to retire from the cast on account of spinal trouble, caused by the continuous jumping on and off the bed in the role of Zerk. She has been playing the part continuously since July 15 last, in Chicago, Kansas City, Winnipeg and other cities.

Simone Le Bargy, the French actress who has signed a twelve weeks' contract with the Liebers to appear on the English speaking stage, will arrive here in October.

Pretty Peggy, which Arthur C. Alston bought outright from its author, Francis Aymer Mathews, is in much demand for use by stock companies for the coming Spring and Summer seasons.

Ralph Kellard, leading man in Rebecca of Sunnybrook Farm, who has been playing the part of Adam Ladd ("Mr. Aladdin") in that play since the commencement of the run at the Republic Theatre, retired from the cast Saturday night, March 18.

Wadsworth Harris will spend the Summer in England. He will also make trips to Guernsey and Paris.

Arthur Maitland is organizing a high class stock company to open at Glens Falls, N. Y., on April 17 with The Battle, to be followed by Mary Jane's Pa, Arizona, Harvest Moon, House Next Door, and Paid in Full.

Harry Corson Clarke was the victim of a peculiar accident at Chicago the night of the big powder explosion near that city. Mr. Clarke was visiting Robert Hilliard in his dressing-room at McVicker's Theatre, when suddenly both actors felt a rocking sensation and a buzzing in their ears. They ran to the stage and found the scenery doing pantomime stunts, the roof heaving and all the symptoms of an earthquake. Mr. Hilliard recovered his hearing almost immediately, but Mr. Clarke was almost totally deaf for several days.

Helena Frederick has accepted a one-act romantic opera entitled Gypsy Love, which she will present next season in vaudeville. The operetta will employ ten people.

Nora Bayes and Jack Norworth in Little Miss Fix-It will succeed Elsie Janis at the Globe on April 3.

The American Music Hall inaugurated a new policy Monday afternoon when Marcus Loew installed moving pictures and vaudeville at popular prices in the house.

Ralph Hera will open his starring season in the Hauerbach-Hochma musical comedy, Doctor De Luxe, in Sunbury, Pa., March 25. In his support will be Ethel Green, William Fruette, Mabel Kingston, Ernest Truex, Jeanette Childs, Harry Stone, and Polly Prin.

Among the large number of acts contracted for the Cleveland Circuit, the Prudential Vaudeville Exchange announces the following: Beauvais-Mardor and company in The Wildflower; James Keane, scenic production, Held for Ransom; the O'Neill Trio; Cora, Mickle, Hoffer and company; Robert Hadley and company, Bordley Trio, Royer and French; Ritchison's dogs, Three Romans, McMahon and Chappelle's Watermelon Girls, Hughes and Tiffany, Hanlon Brothers' spectacular pantomime production, The Dude and the Mermaid; Franklin and Wilson in Taking a Chance, Claude Miller and company in The Call of the Blood, the Clayson Family Quartette, Rich and Rich, Les Henrys, Fred W. Hixon's Erin's Isle, Electrical Venus, Hickey and Nelson, La Petite Emelle Troupe, Con Conaway, Emerson Trio, Michaels and Michaels, Night Aeroplane Fiends, Edward Begley as Big Bill Taft, Hunter and Chappelle, Dave Lubin and company in The Hummies' Con, Doro-

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## THE VAUDEVILLE SITUATION.

The Blacklist Abolished—Officers of the Managers' Protective Association.

All the better class of vaudeville acts which were blacklisted by the United Booking Office for playing the William Morris Circuit have now been forgiven and have been received back into the good graces of the U. B. O. Of course the really small time acts will continue to play small time, while the big acts, such as Willa Holt Wakefield, Amelia Bingham and Taylor Granville, who were forced in order to make up a full season, to play the smaller houses at reduced salaries, are a distinct gain for the United people and will be rated at their full value. This action was taken at a meeting of the prominent Eastern vaudeville managers and representatives of the Orpheum Circuit, in the United Booking Office, in the Putnam building, March 14, and in the result of the purchase of the controlling interests in the Morris Circuit by Marcus Loew.

On the same date, March 14, the newly formed Vaudeville Managers' Protective Association also met, but postponed all business till their second meeting on March 17. At the adjourned meeting the following officers were elected:

Chairman of the Board of Directors, Martin Beck; President, Edward F. Albee; First Vice President, Marcus Loew; Second Vice President, John W. Conditine; Treasurer, Percy G. Williams; Secretary, Maurice Goodman.

The directors elected were Benjamin F. Keith, Martin Beck, Edward F. Albee, Marcus Loew, John W. Conditine, Percy G. Williams, William Morris, William Fox, William Hammerstein, Frederick F. Proctor, S. K. Foll, Walter Vincent, Alexander Pantages, Harry F. Felber and Clark Brown.

Percy G. Williams, William Morris and E. F. Albee, as a committee, met several representatives of the American Vaudeville Artists' Association, but the result of the meeting was not made known. Messrs. Williams, Beck and Morris were named as an arbitration committee to settle disputes which might arise between managers and performers.

## WILLIAM DESMOND IN AUSTRALIA.

J. C. Williamson, the Australian manager, has William Desmond under contract for ten months, after which Mr. and Mrs. Desmond will continue on their tour of the world. Before returning to New York they will play a short season in London. Mr. Desmond's success in Australia has been tremendous. The critics have unanimously lauded his work, and he will leave the island continent with an enviable record. Jimmy Smith in "Paid in Full," Jim Platt in "The Lion and the Mouse," and Richard Brewster in "The Third Degree," have so far been the roles in which Mr. Desmond has displayed to Australians what American actors are.

## PICTURES FOR NEW YORK THEATRE.

The New York Theatre Company has closed a three months' lease with William Fox for the New York Theatre. Mr. Fox is to operate this house along the same lines as the William Fox enterprises are operated. Mr. Fox's tenancy is from March 27 until July 1. Mr. Fox is promoter of moving picture and vaudeville enterprises and also is proprietor of the Academy of Music Stock company. Richard Carle ends his engagement in Jumping Jupiter at the New York March 25.

## THALIA THEATRE TO GO.

The famous Old Bowery Theatre, of late years called the Thalia, will be offered for sale at auction April 11 by order of the executors of the William Krumer estate. The theatre was built in 1826 by Charles Gifford and has been remodeled many times since. In 1870 it became a German theatre with its name changed to the Thalia. About three years ago Jacob Adler installed a Yiddish company in the house.

## JESSE MILLWARD SICK.

Mrs. John Glendinning, professionally known as Jessie Millward, whose last appearance in New York was in "The Girl in the Taxi," underwent an operation for tumors in New York, March 19. In three or four weeks Miss Millward will go to her home in London to recuperate. Mr. Glendinning, who is rehearsing with Annie Russell for Gordon's Wife, will join her at the close of the season.

## THE CIRCUS COMING.

The season for the tent show begins earlier this year than in former years. Madison Square Garden has been prepared for the opening of Barnum and Bailey's Greatest Show on Earth which takes place tomorrow night, March 23. The animals all arrived from their winter quarters in Bridgeport, Conn., Saturday, and rehearsals have been going on for a week.

## AMERICAN DANCER INJURED IN LONDON.

Bessie Clayton, the American dancer, who has been enthusiastically received in Paris and London, dislocated her hip, March 13, while dancing the ballet, "The Mad Pierrot," at the Alhambra, London, and will be forced to rest for some time.

## THE FOX.

Violet Heming, Helen Lackaye, John Westley, and A. Byron Bensley have been engaged for the cast of Lee Arthur's comedy drama, "The Fox," which will be produced in Chicago next month under the direction of Oliver Morosco.

## NEW AMUSEMENT ENTERPRISES.

Seventeen New Companies File Certificates of Incorporation with the Secretary of State.

Urban Amusement Company, Fort Worth, N. Y.; capital, \$500,000. Greely Square Amusement Company, Fort Worth, N. Y.; capital, \$250,000; to build, lease theatres and operate theatres and amusement enterprises of all kinds. The same Board of Directors is named for both companies as follows: Marcus Loew and Nicholas Schenck, 701 Seventh Avenue; Elieck John Ludwig, Harry Harris, and David Bernstein, 81 Nassau Street, New York city.

Max Robinson and G. P. Conditine, New York city, to conduct the business of proprietors and managers of theatres, to act as general agents for theatrical and operatic managers; capital, \$50,000. Directors: Max Robinson, G. P. Conditine, and Ben H. Atwell, 145 West Forty-fifth Street, New York city.

Marcus Loew and William Morris' Consolidated Booking Office, New York city, to engage artists and performers for theatrical and amusement enterprises; capital, \$5,000. Directors: Marcus Loew, William Morris, and David Bernstein, 300 West Forty-second Street, New York city.

The Balkan Princess Company, New York city, formed more especially for the purpose of presenting the play or pantomime, "The Balkan Princess"; capital, \$5,000. Directors: Nathan G. Goldberger, 840 Broadway; Meyer Klein, 300 West 112th Street; Harry E. Diamond, 1228 Houston Road, New York city.

The Winter Garden, New York city, to own, lease and manage theatres, produce and dispose of plays and other stage attractions; capital, \$100,000. Directors: William Klein, Jacob Klein, and Nathan G. Goldberger, 840 Broadway, New York city.

Weber-Hobert Company, New York city, to own and produce plays, operas, burlesques and vaudeville, and act as proprietors and managers of theatres; capital, \$5,000. Directors: Joseph M. Weber, 330 Riverside Drive; Max Weber, 438 West 164th Street; Hans Roberis, 100 Wadsworth Avenue, New York city.

De Kalb Holding Company, New York city, to do a general theatrical and amusement business in its various branches; capital, \$5,000. Directors: Samuel A. Cunningham, Charles S. Ludwig, and Harry Schopp, 2 Wall Street, New York city.

Broadway and Ninety-sixth Street Realty Company, New York city, to manage theatres and other places of amusement, including moving picture exhibitions; capital, \$100,000. Directors: Louis Rosenbluth, 608 East 148th Street; Charles Levine, 130 West Ninety-sixth Street; Harry H. Lipkowitz, 530 East Eighty-fourth Street, New York city.

Lewis Stock Company, New York city, to produce plays and deal in real estate for amusement purposes; also do a theatrical booking business; capital, \$5,000. Directors: Charles Neuman Rouderman, 145 West Forty-fifth Street; Louis Jacobson, 366 Broadway; David Goldstein, 212 East Broadway, New York city.

The Rose Theatre Company, New Rochelle, N. Y., to carry on the business of proprietors and managers of theatres, to present all kinds of stage performances and moving pictures; capital, \$3,000. Directors: Maurice Seiditz, 45 North Avenue; Cecile Seiditz, 31 Boulevard, New Rochelle, N. Y.; Jacob Cohen, 212 East 11th Street, New York city.

Ernest Fleischmann Company, New York city, hotel business, also proprietors and managers of theatres; capital, \$200,000. Directors: Ernest H. Fleischmann, 338 Main Street, Buffalo, N. Y.; William N. Fleischmann, 31 East Twenty-eighth Street; Benjamin Bieler, 440 West 14th Avenue, New York city.

The Active Amusement Company, Richmond City, N. Y., to maintain theatres, amusement parks and moving picture shows; capital, \$1,600. Directors: Patrick F. McMahon, 16 Newton Avenue; Gustave M. Bernhardt, 21 Flushing Avenue; Long Island City; Gottfried Fischer, 503 East Eighty-seventh Street, New York city.

The Gemma Street Theatre Company, Buffalo, N. Y., to produce first-class theatrical, vaudeville, and other exhibition of skilled performers, proprietors and managers of theatres; capital, \$15,000. Directors: Michael A. Oraga, John L. George, and Harry L. Nones, Buffalo, N. Y.

Blank Cafe and Restaurant Company, Brooklyn, N. Y., to conduct hotels and places of amusement; capital, \$2,000. Directors: Harry M. Steinhardt, 6 Clinton Street; Harry Weinberger, 483 Houston Street, New York city; Nathaniel Blank, Gates and Field avenues, Brooklyn, N. Y.

Reaver Cafe, New York city, hotels and proprietors and managers of places of amusement; capital, \$5,000. Directors: Samuel Gray, West Hoboken, N. Y.; Max Pines, 230 Metropolitan Avenue, Brooklyn, N. Y.; William Carl, 480 East 148th Street, New York city.

G. Rice and Company, New York city, to publish and deal in musical, dramatic and other literary works; capital, \$1,000. George Maxwell, Nathan Burkan, and Adolph Bangner, 165 Broadway, New York city.

Glen Island Dm Company, New Rochelle, N. Y., to operate amusement devices and apparatus of all kinds; capital, \$35,000. Directors: John McLaren, E. J. Forhan, and G. F. Martin, 154 Nassau Street, New York city.

## SPECULATORS DIE HARD.

The New York Ticket Speculators' Association convened in Lyric Hall on March 19 to decide on concerted measures for self-preservation. George Duncan, of the Hippodrome sidewalk, presided. John Lang, of the Metropolitan curb, was selected for Monday evening in front of the Opera House Monday evening at eight o'clock. His arrest upon his attempt to sell tickets there as usual will be made a test case in the courts. A fund of \$5,000 has been raised to carry the matter before the highest judicial authorities in the land. The association voted itself in favor of public conduct becoming to model citizens, and as an earnest of its sincere desire to maintain its respectability expelled six members who were found guilty of offering insults as well as tickets at advanced rates on the pavement.

## JANIS PLAY FOR ACTORS' FUND.

Elsie Janis will appear for a single matinee performance at the Globe Theatre Thursday, March 23, in the leading role of her own play, "A Star for a Night," and by special arrangement between Charles Dillingham, Miss Janis' manager, and Daniel Frohman, the special matinee proceeds will be turned over to the Actors' Fund. Miss Janis has had the play in rehearsal for several weeks, the cast of over twenty speaking parts being made up entirely from the members of her own company playing the musical comedy "The Slim Princess," at the Globe.

## BROOKLYN AMUSEMENTS.

A Temperance Town Well Received—The Dollar Princess Here for First Time.

A Temperance Town was presented at the Gotham last week and was enthusiastically received. Frank McEwen as Ernest Hardman, the village clergyman, had an ideal role, while Victor Browne's rendering of John Worth was everything that could be expected. James Kyrle MacCurdy as Laurence Jones had the most to do and did it ably. Frank A. Lyon, who originated the role of Dr. Caldwell Sawyer, was at his best. Louise Carter as Ruth, the parson's daughter, was very good. George F. Ober, who played the original part of Uncle Joe, was liberally applauded. Evelyn Watson, Kate Woods Fiske, and Daisy O'Connor also received their share of applause for their clever work.

Mam'zelle, the fascinating French comedy, including a number of musical specialties and vaudeville acts, was the attraction at the Lee Avenue Theatre last week. Minna Phillips as Mam'zelle had an excellent role, which she handled in fine style. Charles Greer as Lionel was also very good. Lee Sterrett as T. Tarleton Tupper easily carried away the honors, and Louis Hill as Bob Fritchard and George S. Fisher as Francois took good care of the comedy roles. Others in the cast were Grace Fox as Mrs. Louise Tupper, Ethel Milton as Mary, Joseph Girard as Ed Foster, and Richard Vanderbilt as Toppley.

A Little Brother of the Rich was offered at the Crescent Theatre last week. George Allison handled the role of Paul Potter with his customary ease and naturalness. Gertrude Rivers made a dashing Muriel Evera. Grayce Scott was very natural and pretty as Sylvia Castle. Others in the cast were Arthur Buchanan as Richard Everett, Joseph Egan as Fawcett Ellis, Charles Seefeld as Billy Dunbar, M. J. G. Briggs as Ricky Van Riker, Isadore Martin as Clara Bunkie, Emeline Melville as Anna, and Nina Teresa Melville as Katherine Dunbar.

The Phillips Lyceum Stock company last week presented "Convict 555." E. A. Turner as Dick Thurston played his part well. Phyllis Gilmore as Alice Bradstone was also excellent.

Very large and appreciative audiences filled the Sam S. Shubert Theatre last week to hear the Aborn English Grand Opera company in Puccini's opera, "Madame Butterfly." Lola Swell, who sang the title-role, fairly captivated her audience. Ellen James was heard as Suzuki, the maid servant.

The Dollar Princess was presented for the first time in Brooklyn at the Montauk Theatre. Daisy Lee Hay gave a fine interpretation of the role of Alice Cowder, while Hilda Vining made a decided hit as Clara Lohmeyer.

The Happiest Night of His Life, with Victor Moore in the leading role, delightfully entertained large audiences at the Broadway last week.

The Fourth Estate met with a cordial reception at the Makette last week. McFadden's Place was the offering at the Amphion Theatre last week.

The attractions at the burlesque houses were: Star, Jersey Lilies; Gayety, College Girls; Empire, Cherry Blossoms; Casino, Coney Corner Girls.

An exceptionally fine bill was presented at the Greenpoint Theatre last week headed by Mr. Tanguay. Others on the bill were Wilbur Mack and Nellie Walker, Bothwell Browne, the Harvey De Vora Troupe, Edwin Barry and company, the Blake Family, and Cooper and Robinson.

Dustin Farnum headed the Orpheum bill last week in a vivid Civil War sketch, "The Littlest Rebel," and received a hearty welcome. Others on the bill were Amelia Stone, James Thornton, Connolly and Webb, Carson and Willard, Karl Emmy's pets, and the Kaufman Family.

This week's offerings at the various houses are: Payton's, "The Lost Trail"; Gotham, "Arizona"; Crescent, "The Battle of Montauk"; The Happiest Night of His Life; Makette, "The Signet Ring"; Broadway, "The Country Boy"; Shubert, Mr. Mantell in repertoire.

## RECORDS OF DEATHS.

Mrs. L. A. Chaplin, mother of Daisy Chaplin, died at the residence of her son-in-law, James Wall, Yonkers, N. Y., March 10. Death resulted from a complication of diseases. Mrs. Chaplin was buried with her husband at Greenburg, Pa., which was her native town.

William Henry Gloudman, Sr., father of William Henry Gloudman, Jr., died in Elgin, Ill., March 12, at the age of sixty-seven years. Mr. Gloudman, Jr., is business-manager for Ferruccio Busoni, the pianist.

Joseph Flinn, husband of Pollie Holmes, the Irish comedienne, died of pneumonia, in Brooklyn, N. Y., March 14. Burial was in Providence, E. I.

Mrs. Clark Hillier, of the Hillier Living Manikins, died at the Seney Hospital, in Brooklyn, N. Y., March 15. Mrs. Hillier had suffered from Bright's disease and dropsy.

Frank J. Angus, leading man of the Katherine Angus company in vaudeville, died in Mason City, Ia., March 4. His home is in San Francisco.

Mrs. Margaret Butler, mother of George Butler of the Price and Butler Stock company, died at her home in Grand Rapids, Mich., last week.

Edward P. Phillips, advance agent of the Mildred and Rouciere company, died very suddenly.

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## VAUDEVILLE.

The current variety bills:  
Fifth Avenue.—Emma Dunn, the Broadway dramatic favorite, who lately appeared in the title-role of "Mother," will present her latest sketch, "The Baby," sharing the headline honor in Nat M. Wills, the Tramp Monocleist; Wilbur Mack and Nellie Walker in their musical attraction, "The Girl and the Pearl"; Fiddler and Shelton, Tom Edwards, the English ventriloquist; Klumara Japs in their wonder act, Al. Rayno's dogs in marvelous feats of canine intelligence, and Four Fords in classic dances complete the bill.

Colonial.—Albert Chevalier, Howard and North, Avery and Harry, Charles and Fanny Van and company, Eva Taylor and company in "Chums"; Martinelli and Brivester, Art Bowen, Musical Organ, A Son of Solomon.  
Alhambra.—Billy B. Van and Beaumont Sisters, Top o' the World Dancers, Kaufman Troupe, Conila, Steels and Carr, Edwin Arden and company, James Thornton, Dan's Monkeys, Carson and Willard, Amelia Stone and Armand Kalas.

Bronx.—Will M. Coney and Blanche Dayne, presenting "One Night Only"; Cheyenne Days, Bropp, Melinger and King, Harry Fox and Partnership Sisters, Blanche Family, Six Steppers, Harry Webb, Marcelles, Gus Edwards' School Boys and Girls.  
Hammerstein's.—High Life in Jail, Belle Baker, the Man Hunters, May Yoba, McCoy and Cantwell, Will Archie and company, the Three Keatons, John Calahan, Connolly and Webb, Harry Fox and Partnership Sisters, Edna Luby, Hennessey and Son, Benson and Bell, the Lentons.

## DATES AHEAD.

Received too late for classification.

BARRYMORE, ETHEL (Charles Frohman, mgr.): Boston, Pa., 27, Lancaster 28, Reading 29, Allentown 30, Trenton, N. J., 31.  
BRIGHT EYES (Joseph M. Gaites, mgr.): Bridgeport, Conn., 21, 22, New Haven 23, Meriden 24, Waterbury 25, Hartford 27, 28, Springfield, Mass., 29, 30.  
ORSMAN, HENRIETTA (Maurice Campbell, mgr.): Pittsburgh, Kan., 22, Independence 23, Coffeyville 24, Topeka 25.  
EDSON, ROBERT (Henry B. Harris, mgr.): Jackson, Miss., 22, Natchez 23, Vicksburg 24, Greenville 25, Hot Springs, Ark., 27, Little Rock 28, Memphis, Tenn., 29, 30, Nashville 31, April 1.  
GIRL AND THE KAISER (Messrs. Shubert, mgrs.): San Francisco, O., 22, Wheeling, W. Va., 23, Altoona, Pa., 24, Johnstown 25.  
HOUSE OF A THOUSAND CANDLES (Sim Allen, mgr.): Ironwood, Mich., 22, Crystal Lake 23, Jackson 24, Calumet 27, Hancock 28, Marquette 29.  
ISLE OF SPICE (Herbert J. Carter, mgr.): Saginaw, Mich., 22, Owosso 23, Ionia 24, Big Rapids 25, Ludington 27, Manistee 28, Cadillac 29, Traverse City 30.  
MCCOY, BESSIE (Charles B. Dillingham, mgr.): Springfield, O., 23, Toledo 24, 25.  
MIDNIGHT SONS (Law Fields, mgr.): Vancouver, B. C., 22, Bellingham, Wash., 24, Walla 25, Tacoma 26, Yakima 28, Walla 29, Spokane 30, April 1.  
MRS. WIGGS OF THE CABBAGE PATCH (Lieber and Co., mgrs.): Detroit, Mich., 27, April 1.  
NEVERSOLE, OLGA (Lieber and Co., mgrs.): Topeka, Kan., 23, Hutchinson 25.  
RING, BLANCHE (Law Fields and Frederic McKay, mgrs.): Dallas, Tex., 29-32, Ft. Worth 23, Oklahoma City, Okla., 24, Wichita, Kan., 25.  
ROBSON, MAY (L. S. Sire, mgr.): Cairo, Ill., 22, Memphis, Tenn., 23, Jackson 24, Hot Springs, Ark., 25.  
SKINNER, OTIS (Charles Frohman, mgr.): Utica, N. Y., 27, London, Ont., 28, Hamilton 29, Toronto 30-April 1.



## SPRING FANCIES IN CHICAGO

Prominent Players and Popular Plays That Are Pleasing Good Audiences—David Warfield's Success Continues—Colburn's Chat of the Theatres.



L. J. ANHALT

Shubert Press Representative in Chicago

(Special to The Mirror.)

CHICAGO, March 21.—Wilton Lackaye has the centre of the stage this week as the only new arrival in the Loop, at Powers'. In The Stranger, Edna Goodrich may return to her home town as a vaudeville star, at the Majestic. Albert Chevalier is to return there, and Manager Lyman Glover also has Eva Tanguay on his list for the near future.

The Melting Pot will be played by a stock company for the first time here in a few weeks, at the College.

Jo Howard's musical comedy, Love and Politics, which was to have been at the Colonial, and then at the Princess, is now without a local habitation, present or prospective. But Manager Louis Anhalt, of the Lyric, general representative of the Shubert press bureau, gives assurance that Mr. Howard's production will be housed somewhere in the Loop.

Miss Cahill in Judy Forgot caused such a chorus of compliments from the reviewers that the management had reason to expect a succession of crowded houses. Her company is capable and the production in the best taste and handsome.

How Stahl outwitted Gillette during the first week of her engagement, and her run will easily outlast Lent, at the Illinois.

The Merry Widow has been in high favor at McVicker's ever since the opening, and its stay of three weeks will not be any too long. Frances Cameron, who made a good impression here in The Prince of Posen, is an unusually interesting and attractive widow. George Damerei is as good as popular as the prince. Mr. Woolley's Nib is can't—possibly formidable.

David Warfield's fifteenth performance of Peter Grimm in Chicago will be given at the Blackstone to-morrow night. The run continues indefinitely.

Thomas Dixon, author of The Glensman and The Sins of the Fathers, his new play, which will be at the Princess beginning next Sunday, will act the principal part himself.

The stay of Annie Russell in The Backsliders ended at the Studebaker last Saturday night. Julia Dean, who was in during the stay of The Lily at Powers', remained in bed all of her time between performances and although her hotel was only a few doors away she virtually was carried from it to the theatre.

Marguerite Keeler and Homer Mason had a bright farce comedy at the Majestic last week called In and Out, by the author of A Fool There Was—Porter Emerson Browne. By a quick and clever shifting of a drop and a slight of front steps characters seen in a house were also seen going in and coming out without any apparent loss of the time naturally needed. Mr. Mason had an original and funny scene with his lachry at the door. He and Miss Keeler were both capital in parts well suited, and they had a good little company, which included Walter S. Howe, Charles Wilson, George Romalin, and Frank Le Strange. It is something good, new and therefore, welcome in advanced vaudeville. Gus Edwards' song review of his own songs was its way, but not with ease in all instances. Mr. Edwards' voice is rather better than his judgment in arranging this series of selections. His company of young people were numerous and bright. "Lucy Anna Lou" and one or two other numbers got plenty of applause.

Marshall P. Wilder did not have many new stories to tell at the Majestic, but he told them as well as ever. Henry Clive was popular, and James Callahan and Jenny St. George in their ornamental Irish set were among the most enthusiastically appreciated.

The bills this week: Powers'. Wilton Lackaye: Grand Opera House, George Arliss in Dinarrell; Colonial, Julian Fittine in Fascinating Widow; Garrick, Marie Cahill: Olympia, Get-Rich-Quick Wallingford; Cort, Henry Kolker: Chicago Opera House, When Sweet Sixteen; La Salle, Girl I Love; McVicker's, Merry Widow; Lyric, Sothorn and Marlowe; Princess, Madame Kallish; Illinois, Rose Stahl in Maxie Pepper; Blackstone, Warfield in Peter Grimm; Whitney, Don't Lie to Your Wife; Imperial, Little Johnny Jones; Haymarket, Thurston, the magician; Crown, Ward and Vokes; College, Wildfire; Marlowe, Girl Question; Globe, David Kessler and Yiddish players. Marie Dressler has been mentioned as a possible stock star at La Salle Opera House next season.

Granatark was sufficiently well played to win special applause at the Globe by a company which included Irmer Lerner as Yette, Alfred

Swenson as Lorry, and the ever-faithful Atkins Lawrence in his part of Dangers. The play drew fairly well. The programme gave Grace Hayward credit for the dramatization, but mentioned George D. Baker as adapter. Frederick McElair, Frank Howson, Loris Palmer, and Ella Simons were in the cast.

Anna Fitzhugh, who joined the Don't Lie to Your Wife company last week at the Whitney, interrupted proceedings with two vocal selections, a waltz, song in French and "Comin' Thro' the Rye." She has to respond to several encores.

The Colonial audiences are laughing as much and as frequently at the humor of The Fascinating Widow as the Illinois audiences did, and Julian Fittine is raising a salvo of applause when he first appears in skirts, just as he did on Jackson Boulevard. Edward Garvie has his Lakton Wells polished down to a smooth and excellent sample of good farce. All during the widow's fitful career his farces well. The rest of the company could hardly be improved for present purposes; Ruth Marcliffe in the lead, June Mathis as Jennie, Eva Fallon as the clinging vine, Carrie E. Perkins as the matron, James Spottiswoode as the freshman, Charles W. Butler as the chaplain, James E. Sullivan as the German student.

Catherine Stevenson, of this city, who succeeded Helen May as Mabel in When Sweet Sixteen, at the Illinois, pleased the professional observers at least. She sang especially well.

The John Drew engagement at Powers' will begin April 5.

May Irwin at McVicker's in Getting a Polish, beginning April 2.

Bertha Kallish fell a victim to influenza one day last week and the Princess was dark that night. She resumed her part in The Kreuzer Sonata the next night.

The Studebaker is dark this week. It could not be ascertained Saturday when it would be opened, or what the best bill would be.

The St. Patrick's Day matinee of The Great Name, with Henry Kolker at the Cort, was the one hundredth performance at that theatre.

Charles Dassy and a company of New York managers and producers is announced for the opening of his play, The Stranger, at Powers' to-night.

Hanson's Superba was the attraction during last week at the Haymarket Theatre and delighted the young people as it did their fathers and mothers when it was produced first a quarter of a century ago, and as it has been doing off and on for the time since. Kathryn Stevens, in this production, is the Superba; Pearl Charlton Seward the Wallisla, Stuart Fox and Vera Birks the lover and his bride, Robert Rosaire the clown. The houses were good, and the audiences, young and old, appreciative. Robin, the tramp, captured the audience with some clever juggling.

Macbeth, with which Julia Marlowe, E. H. Sothorn and their company began the annual Shakespearean event at the Lyric, astonished the audiences and divided the critics with its gorgeous trappings and its chorus of young women spirits, after the witches and its ponderous succession of twenty scenes. Julia Marlowe shone brilliantly and virtually alone in the sleep-walking scene in which she approached perfection. The scene of the witches and the king was finely and powerfully played, and Mr. Sothorn's acting at the feasting when Banquo's ghost appears was the real gem of greatness.

Fused, mined, inselated and chorused thought it is, this production of Macbeth is a great achievement. William Harris Duncan, Sydney Mather's Banquo, and Rowland Buckstone's Porter were legitimate strength and skill, and the witches were especially well done by Albert Howson, Malcolm Bradley, and Leonard Chippendale. Even the balcony was filled, and aloft in the gallery were scores of young brains from various schools and colleges catching the swing and phrase of Shakespeare's mighty lines. The advance sale for the remainder of the Marlowe-Sothorn season at the Lyric has been very large.

Bertha Kallish's revival of The Kreuzer Sonata at the Princess shows the skill of the player and the power of this unique American play. Her talent is probably more observable in this role than in any other, with the possible exception of Maria of the Lowlands. Lester Chambers plays the lead can't; Frank Loe's Raphael Friedlander is big-hearted, prepossessing, but not foreign.

The Rock of Ages, a new play, will be produced in this city soon by Messrs. Rowland and Clifford. Rehearsals have been commenced.

Pauline Hall is in the city rehearsing with The Love and Politics company for the production of that musical comedy at the Princess. Harry Metcalf will be in the company, and George Fox, Bertha Blake, Mark Billston, and the veteran Billy Robinson. A. Emerson Jones will be acting manager with Ralph T. Kettering and Dudley Miller in the Press Bureau.

A friend in the East, who has seen The Blue Bird and The Piper, describes them as among the most beautiful things he has ever seen, and he is sorry that Illinois Child Labor laws prevent Chicago from seeing these productions.

George Allison, formerly of the Bush Temple, has been gathering choice flowers of complimentary appreciation of from the critics with his Sir John Outwold in The House Next Door. McVicker's Theatre has had one of the most satisfactory seasons, both as to plays and attendance. It has had in a number of years. The present bill, The Merry Widow, will remain for two weeks. The Traveling Salesman for two weeks, and Madame X indefinitely. These three bookings show the quality of Manager Sol Little's offerings this season, and promise a continuance of large audiences until Summer.

The Girl in the Taxi may be brought back to Chicago in a few weeks. Kathryn Osterman is now playing the leading part.

J. J. Rosenthal, who has returned as manager of Julian Fittine, caught the eyes of the crowd on Randolph Street with a new lobby display in the form of large frame on an easel showing bouquets, painted, scattered over a white surface. Each bouquet was pictured as tied to a card, on which was an expression of opinion concerning Mr. Fittine and The Fascinating Widow. These were from local statesmen and prominent men in business. The collection was entitled "Bouquets from the Intelligent."

A. C. Bird, formerly manager of the Garrick which he opened as a Shubert house eight years ago, is in the city as a member of the general staff of the Shuberts.

Edward Peep's Little Rebel, with Dustin Farnum, could not be brought to the Majestic because of the Illinois Child Labor laws.

J. C. Matthews has resigned as general representative here of William Morris, and assumed new duties as manager of the Pastage Circuit of Western vaudeville theatres.

The House Next Door is underlined at the Imperial.

Manager William Roche has the ever-dependable Superba at the Haymarket this week. Robert Rosaire and Nees Rosa are in the company.

Albert Phillips, leading man of the Marlowe Stock, who enjoyed his first vacation in twenty-eight weeks of continuous playing, including Sundays, last week, returns to the Marlowe stage this week as Denton in Arizona. Months of the drama he withstood well, but after a few weeks of Kid Burns and other such parts, with musical accompaniments in musical comedy, he rested a week.

George Hays joined the College Stock last week as Florabelle Fiv in Little Johnny Jones.

## THEATRE NEWS FROM BOSTON

Few Changes of Bill, but Many Are Pending—Accident to Barnabee—Benton's Gossip of Plays and Players.

(Special to The Mirror.)

Boston, March 21.—This is another week with few changes of bill. Changes had been planned in some cases, but at late hours programmes were altered and a quite new result.

The only new engagement at the Boston is at the Hollis, where Frances Starr opened in The Eastward Way to business.

This week ends the season at the Back Bay Opera House, with the house dark Monday. The Russian dancers had been booked to appear for the Monday night subscribers, and then there was a conflict with their New York appearance so that the whole performance, Don Pasquale and all, was moved over to Tuesday. The year will end with The Girl of the Golden West at popular prices.

John Craig has found the prize play from Radcliffe College, The End of the Bridge, even more popular than he had ever dreamed of. It has been extended for a third week, but this will be the last.

Thomas E. Shea is having a longer engagement than he has ever known in Boston before, for his time at the Grand Opera House has been lengthened to three weeks. The change for the second week was in favor of A Self-Made Man, and as in the opening week here, he will give two nights of the comedy. In the third week here he will have a chance to give The Bella.

Guy Bates Post also stays a longer time than had been anticipated with The Nigger at the Shubert. He was filling the time out short with The Run of The Fourth, and then there was a conflict with his new comic opera, but it was evident that more time was needed for that, and a second week was announced. In The Nigger, Florence Rockwell is the welcome newcomer as the heroine, and it is a pleasure again to see Julia Hanchett upon the local stage.

This week ends the run of The Girl of My Dreams at the Colonial, where business continues good. A change of plans has been made for John Foy and Leola McIntyre, who instead of going to New York after their little tour of the New England circuit, they will return to Chicago again to open another long engagement on Easter Monday.

Margaret Anglin is now upon the last fortnight of her engagement at the Tremont with Green Stockings, in quite as great popularity as ever. This week Miss Anglin is putting all her energies upon the preparations for Hippolytus, the tragedy by the late Mrs. Julia Ward Howe, which is to be given for the Howe Memorial benefit 24. At the Fourth State left town, Charles Waldron could not play the leading male character, and Walter Hampden has come on especially for it.

The Commuters still keeps on at the Park, with the orchestra under the stage every Saturday and good business the rest of the time. There has arisen a merry little war over the champion commuter. Mr. Harris offered a box and of all the applicants it was won by a young man who came down from Kensington, N. H., every day. Then, when too late, up appeared the champions of a retired sea captain, who makes a daily journey from Woods Hole.

Emma Trentail might well stay a longer period at the Boston, for the audiences for Naughty Marietta are quite as large as they were on the opening of the engagement; but Mr. Hammerstein has arranged for a return to New York at the Manhattan, and for that reason this is her last fortnight in Boston.

Even nearer its close is The Lottery Man, at the Majestic, where Cyril Scott has only this week left for the comedy, which is proving liked. The engagement will close to make way for Mrs. Leslie Carter.

The Light Eternal did not prove so long continued an illumination as had been anticipated at the Globe after the experiences of The Rosary and this week will be the last here of Eugene Blair in this religious play. Then the production will swing to the other extreme so as to bring in The Girl from Rector's.

Adelaide Norwood heads the bill of the week at Keith's, and the others in the vaudeville list include Harry Tishie and company, Morton and George, Keller Mack and Frank Orth, Brown, Harris and Brown, Maxim's Models, the Bolsons, Leon Roze, and the Strength Brothers.

For burlesque attractions this week the changes of bill are: Gaiety, The Midnight Maidens Howard Albemarle, The Lady Buccaneers and house bill, headed by Cora Livingston; Columbia, Sam T. Jack's company, and Casino, Marathon Girls Burlesquers.

At the Bowdoin Square the vaudeville cards are: Col. Fred Haines Gassner's Living Pictures, Mandell and Corbly, Millard Brothers, Flying Jordan, Mad Dely, and Helen Wynton.

J. Aldrich Libby is one of the leaders at the Palace this week, assisted by Catherine Trayer, and others there are Klean and Lillian Lynbrook, Irene Latour, Delosa and Pearl, the Musical Wifons, Green and Greener, Corey Brothers and Winnie Shaw.

Miss Staverdale's Quintette and James Cooper and company are the leading features at the Orpheum, to be followed mid-week by Nelson Warrick's pianoforte and Allen and Lester. Richard Carle will bring Jumping Jumper here earlier than expected. He comes to fill the date which had been booked for Nora Bayne and

Harry Willard, of the stock company at the Warrington, Oak Park, of which Grace Hayward, author of the play, Gramercy, is leading woman, prevented a panic at that theatre recently, when the powder mill exploded which shook Chicago like an earthquake, closed the audience. The theatre saved, and doors were blown open. Mr. Willard stepped to the footlights as men jumped up, and said that the noise and shock were only part of the performance. There was a serious scare at one of the big vaudeville theatres, but a brave woman singer, Miss Greer, of Greer and Richards, sang up and quelled the crowd.

Little Johnny Jones was given during the past week by the stock company at the College Theatre to a series of capacity houses. Marie Mason, whose Goldie Gates and her two daughters of the Hart of Broomstick and Hansie Fanchette provided many comical if not hilarious scenes, and her disport in cost and in the character itself being dainty and pleasing. Rodney Rogers was the Dabney, Thomas Swift was in the title-role, and George Shaw made a pretty response, doing naturally what he reported over here, run around with a pad and a pencil in her hand ready to scribble.

OTIS L. COLBURN.

Jack Norworth in Little Miss Fix-it, at the Tremont.

Ida Mulls has been visiting friends in South Boston. She came in for an entertainment in Lowell in which she was the chief feature, and she remained over so as to see the Stratford celebration in North Boston.

Henry C. Barnabee, the veteran comedian of the old Bostonians, met with a painful accident last week. He was at Harvard Hall to appear at a club entertainment there, when he made a misstep on the stairs at his hotel and, falling, wrenched his right leg and cut his face badly. He was removed to his home in this city and he is now doing well.

John Craig, manager of the Castle Square, and Florence Lincoln, the author of The End of the Bridge, were the guests of honor at the Grand Day luncheon given by the Professional Women's Club at the Court last week. Among the professionals at the event were Mary Young, Adeline Wesley, Kate Ryan, Miriam O'Leary Collins, Lily Carthage, and Mrs. Guy Currier (Marie Burrows). The club is actively engaged in its preparations for an all-women cast of The Mikado for the club season fund. The baton will be in charge of Mrs. James Gilbert (Florence Bates) and Marie O'Brien will return to the stage to sing Yum Yum.

Kenna Trentail celebrated her birthday last week, and she gave a dinner to several members of the Naughty Marietta company, at the Brewster.

Loita Crabtree, the retired actress, was one of the interested visitors at the anti-vivisection display at Tremont Temple last week. She is a great friend of animals and she promised to give her support to the movement in every way. A novel question came up at the meeting last week when three brothers—William, Henry, Boston, and Joseph and John Mealy, of Rockland, Me.—objected to having their actress sister, Mrs. Ellen Lyons, have possession to the title deed of the family lot in the Maiden cemetery. They brought a bill in equity to require Jeremiah J. Good, the undertaker, from retaining the deed to her. The brothers claim that she is on the road with a theatrical company as much of the time that they would have to incur great expense to get the deed if she carried it around with her in case there was need of it as evidence for the burial of a member of the family.

JAY BENTON.

### ST. LOUIS.

Julia Sanderson and Frank Moulton Delighted Big Business—Next Week's Bills.

The boards last week were held by comedy and song, straight and intermingled. The Arcadians were seen at the Olympic. Festival Knight as the leading comedy was really funny. Frank Moulton made a nice thing of a "balladistic" role. Julia Sanderson was delightfully true as an Irish lassie.

The return of May Hobson in The Rejuvenation of Aunt Mary to the Century was one of marked success. She drew laughter and tears at will, and shaded each with a wonderful skill. Miss Onick as the sweetheart of Jack played naturally. The co. was very capable.

Marguerite Clark in Baby Mine played at the Garrick. In a role admirably designed for her talents Miss Clark won rounds of applause as the childish, irresponsible young wife. Ernest Glen-denning showed great humorous power as the husband. Good character work appeared throughout.

Edith Dacker recovered from a slight throat trouble in time for The Girl and the Kitten to open at the Shubert 14. Her beautiful voice and easy delivery were a treat in her recent songs. John Blavin "showed" neatly in the Tailor-poet's part. Florence Morrison shared honors with him. Mary Carrie Lillie sang sweetly. The production is elaborate and beautifully balanced as to scenery, costuming and staging generally.

Girls returned to the American last week. The studio scene was markedly well done. Louisa Marshall as the stenographer was nice and pleasing. Ralph J. Herbert played Edgar Hunt adequately.

Immortal audiences witnessed the opening of the Bardonia resort, which will be presented by Melbourne MacDowell and Virginia Drew Trencott. Fedora was the initial bill. MacDowell was tense and realistic and as strong as ever. Miss Trencott acted with vigorous skill. The stock report was competent.

The Defender of Chambers Dam at Hattie's drew large houses. Judith Bachus as the leading woman was well received. In Bardonia was good in a Swedish part. Charles S. Douglass as the backwoodsman scored.

The Professor's Love Story, by Harris, will be presented at the Edison by members of the Thynnes, Washington University, Dramatic Club.

Bills next week: Shubert, Mary Manning in A Man's World; Olympic, Edna Kane in The Next Day; Century, The Sweetest Girl in Paris; American, The Golden Girl; Imperial, MacDowell and Trencott in Antony and Cleopatra; Harvard, The House with the Green Shutters.

FRED L. DOLY.



## NEW YORK THEATRES.

New York Theatres or Attractions under the Direction of  
Sam S. and Lee Shubert, Inc.

## HIPPODROME

Madison Block, 6th Ave. 43d-44th Sts. Evgs. 8.  
Daily Matinees at 2. Best Seats, \$1.00

Gigantic Entire New Triple Production  
**MARCHING THROUGH GEORGIA**  
**BALLET OF NIAGARA**  
**THE INTERNATIONAL CUP**  
12 NEW CIRCUS ACTS

**WILLIAM COLIER'S COMEDY** THEA. 41st St.  
bet. Broadway and 6th Ave. Tel. 5194 Bryant. Evgs. 8:15;  
Matinees, Tuesday and Saturday, 2:30.

LEW FIELDS Presents

**William Collier**  
In a new Farce by Edgar Selwyn  
and William Collier, entitled

**I'LL BE HANGED IF I DO**

**HACKETT** Thea. 42d St. W. of B'way.  
Telephone 44 Bryant. Evgs. 8:15.  
Matinees, Thursday and Saturday, 2:15.

WILLIAM A. BRADY (Ltd.)

Presents

**OVER NIGHT**

A Farical Comedy

By PHILIP H. BARTHOLOMAE

**LYRIC** 42nd St. W. of B'way. Tel.  
2215 Bryant. Evgs. 8:15.  
Mats. Wed. and Sat. 2:15.

LIEBLER & CO.'S Production of

**THE**

**DEEP PURPLE**

By Paul Armstrong and Wilson Misner

**BALY'S** B'way and 30th St. Tel. 5073  
Mad. Sq. Evgs. 8:30.

Matinees, Wednesday and Saturday, 2:30.

24 YEAR IN NEW YORK

WM. A. BRADY (Ltd.) Announces

**BABY MINE**

By MARGARET MAYO

**WEST END** 125th W. of 8th Av. Tel.  
2004 Morningside. Evgs.  
8:15. Mats. Wed. & Sat. 2:15. Wed. Mat. 5:1.

New Theatre's Production of  
George Paston's Delightful Comedy,

**NOBODY'S  
DAUGHTER**

Direction of New Theatre. Original Cast.

WEEK MARCH 27

**WAY DOWN EAST**

## NEW YORK THEATRES.

**MAXINE ELLIOTT'S** THEATRE  
39th Street,  
bet. B'way and 6th Av. Tel. 4985 Bryant.

Evgs. 8:30. Matinees Wed. and Sat. 2:30.

The Authors' Producing Company Announces  
CHARLES KLEIN'S Greatest Play

**THE GAMBLERS**

with GEORGE NASH

**BROADWAY** THEA. Tel. 101 Bryant.  
Broadway and 41st St.  
Evenings 8:15. Matinees Wednesday and  
Saturday, 2:15.

**LEW FIELDS**

IN

**THE HEN-PECKS**

LEW FIELDS' NEW MUSICAL  
COMEDY PRODUCTION

**CASINO** Broadway and 50th Street  
Tel. 2446 Murray Hill  
Evenings at 8:15. Mats. Wed. and Sat., 2:15.

The MESSRS. SHUBERT Offer

**LOUISE GUNNING in  
THE**

**Balkan Princess**

London and New York's Latest Musical Hit.

**LEW FIELDS' HERALD SQ.** B'way &  
35th St. Tel. 3500 Columbus.  
Tel. 2485 Murray Hill. Evgs. 8:30.  
Matinees, Wednesday and Saturday, 2:30.

HENRY W. SAVAGE Offers  
A GREAT SPECTACLE—A GRIPPING  
DRAMA—A MORAL LESSON

**EVERYWOMAN**

The Modern Morality Play, by Walter Browne.  
With Special Musical Setting

By GEORGE WHITEFIELD CHADWICK.

**MAJESTIC** Broadway and 50th St.  
Tel. 3500 Columbus.  
Evgs. 8:15; Mats. Wed. and Sat. 2:15.

Prices, 50c. to \$1.50. Wednesday Matinee, 5c.

**ABORN OPERA CO.**

A Stupendous Spectacular Production

**THE BOHEMIAN GIRL**

"YOU'LL REMEMBER ME"

150 People. 20 Horses.

**39th STREET THEATRE**, 39th St.  
near Broadway. Tel.  
413 Bryant. Evgs. 8:15. Matinees, Wed.  
and Saturday, 2:15.

SAM S. and LEE SHUBERT  
OFFER

**JOHN MASON**

In AUGUSTUS THOMAS' Greatest Work.

**AS A MAN THINKS**

**ASTOR** Broadway and 45th St. Evgs. 8:30.  
Mats. Wed. and Sat., 2:30  
Wed. Mat., 5c. to \$1.50.  
WM. H. BRADY Presents

**HOLBROOK BLINN**

AND HIS COMPANY

In a vital new play of American Life,

**THE BOSS**

By EDWARD SHELTON, author of "Salvation  
Nell" and "The Nigger."

E. Rose's new play, to be presented in Chi-  
cago shortly. Mr. Thayer has consented to  
leave vaudeville for a fortnight only and  
following the initial presentation of the  
play will return to the variety circuits with

## NEW YORK THEATRES.

**EMPIRE** B'way & 40th St. Evgs. at 8:15.  
Mats. Wed. and Sat. at 2:15.

CHARLES FROMMAN PRESENTS

**WILLIAM  
GILLETTE** Positively Farewell  
Appearances  
in his  
Famous Successes.

Resuming the run of

**SECRET SERVICE**

March 27

**HELD BY THE ENEMY**

**LYCEUM** B'way and 45th St. Tel. 546  
Bryant. Evgs. 8:15.  
Matinees, Thursday and Saturday, 2:15.  
HARRISON GREY FISKE Presents

MRS.

**FISKE**

and the Manhattan Company in  
**BECKY SHARP**

By Langdon Mitchell. Founded on Vanity Fair.

On Monday, April 3

**MRS. FISKE**

Will appear in a new American comedy.

**CRITERION** B'way, 44th St. Evgs.  
8:30. Mats. Wed. and  
Sat. 2:30. Charles Fromman, Manager.

JOSEPH M. GAITHER presents

**THAIS**

In Dramatic Form

By Paul Willstuck

With Tyrone Power, Constance Collier, Arthur  
Forrest and Company.

**KNICKERBOCKER** Broadway and  
38th Street.  
AL HAYMAN & CO. Proprietors  
Evgs. at 8. Mats. Wed. & Sat. at 2.

Third Month CHARLES FROMMAN Presents

**MAUDE ADAMS**

In Edward Bondard's Play

**CHANTECLER**

Adapted by Louis N. Parker

**HUDSON** Theatre, 44th St. near B'way  
Evgs. at 8:15.

Matinees Wednesday and Saturday at 2:15

HENRY B. HARRIS . . . Manager

DAVID BELASCO presents

**Blanche Bates**

In a New Farical Romance

**NOBODY'S WIDOW**

By Avery Hopwood

**THE NEW THEATRE**

Central Park West, 62d-63d Sts. Tel. 8800 Col.  
Last Three Weeks of the Season

THIS WEEK:

Monday, Wednesday, Friday Evenings, 8:30, and  
Wednesday Matinee, 2.

**THE PIPER**

Tuesday, Thursday, Saturday Evenings, 8:30, and  
Saturday Matinee, 2.

**THE BLUE BIRD**

**WALLACK'S** B'way & 30th St. Evgs. 8:30  
Matinees Wed. & Sat. 2:15  
Popular Wednesday Matinee, 50c. to \$1.50.

LIEBLER & CO.'S

PRODUCTION OF

**POMANDER  
WALK**

A New Comedy by LOUIS N. PARKER.

his successful comedy sketch, A Domestic  
Blizzard.

Liebler and Company have decided to make  
for Annie Russell, their newly acquired star,  
a Spring production of Bayard Veiller's  
comedy drama, Gordon's Wife, in which  
there is splendid opportunity for strong emo-  
tional work.

G. S. R. L'Estrange, who is well known  
through the Middle West as a former actor.

## NEW YORK THEATRES.

**GAIETY** B'way & 40th St. Evgs. at 8:30.  
Mats. Wed. and Sat. at 2:30.

"A laugh in every line."—World.  
"A whole carnival of fun."—Chas. Dutton,  
Bro. World.

HENRY W. SAVAGE Offers

A PULLMAN CARNIVAL IN THREE  
SECTIONS

**EXCUSE ME**

By Rupert Hughes

Sells 10 Weeks in Advance.

**GEO. COHAN'S** THEATRE, Broadway  
& 43d St. Evgs. 8:15.  
Matinees, Wednesday and Saturday  
COHAN & HARRIS present

GEO. M. COHAN'S NEW COMEDY!

**GET RICH QUICK**

**WALLINGFORD**

**NEW YORK THEATRE**, B'way and  
45th Street, Evgs. 8:15,  
Matinees Wednesday and Saturday 2:15.

KLAW & ERLANGER . . . Managers

H. H. FRAZER & GEO. W. LEDERER present

**RICHARD (HIMSELF) CARLE**

IN A BOLLOCKING MUSICAL RACE IN  
ROADS OVER 3 HUNDRED

**In "Jumping Jupiter"**

WITH EDNA WALLACE HOPPER

**NEW AMSTERDAM** THEATRE  
W. 42d St.  
Evgs. 8:15. Mats. Wed. and Sat.

KLAW & ERLANGER Present

**THE PINK LADY**

A New Musical Comedy from the French of  
"Le Satyre." Book and Lyrics by C. M. S.  
McLellan. Staged by Julien Mitchell and Her-  
bert Gresham. Music by Ivan Caryll.

LARGE ORCHESTRA AND COMPETENT  
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Sells on sale for the first 8 weeks.

**LIBERTY** THEATRE, 42d St., West of  
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WERBA & LEUSCHER present

THE SEWITCHING PRIMA DONNA

"EVERY  
SOMEBODY IN AN  
ENCORE."

—Eva. World.

Sells on sale 8  
months in ad-  
vance.

CHRISTIE  
MACDONALD

IN THE

**SPRING MAID**

From the German of Wilhelm and Willmar, by  
H. B. and R. B. Smith. Music by H. Reinhardt.

**BELASCO** THEATRE, West 45th Street,  
near Broadway

Evgs. 8:30. Regular Matinees Thur. and Sat.

6th month and still playing to

capacity houses at every

performance

DAVID BELASCO Presents

**THE CONCERT**

Herman Behr's Comedy.

American Version by Leo Ditrichstein.

**REPUBLIC** THEATRE, W. 42d St., near  
Broadway. Evgs. at 8:15.  
Matinees, Wednesday and Saturday, 2:15.

DAVID BELASCO . . . Manager

6th MONTH . . . Crowded Houses

Klaw & Erlanger  
present

**REBECCA OF  
SUNNYBROOK FARM**

By Kate Douglas Wiggin and Charlotte Thompson  
Founded on the famous Rebecca Books.

manager, has opened a stock company in  
Tillson, N. Y. He intends to play the fol-  
lowing stands with a large repertoire:  
Klinton, Albany, Poughkeepsie, and Rosen-  
dale, all in New York State. He expects to  
have a standing company of twelve people.

John Nestor, the singer, is now scoring a  
hit with his new Irish march number,  
"They've Won Every Nation's Battles but  
Their Own."

**WINTER GARDEN**

Broadway and 30th St. DEVOTED TO THE  
**Continental Idea of  
Variete and Music Hall**

Evening Prices from 50c. to \$2.50.  
Matinees Tuesdays, Thursdays and Saturdays, 50c.,  
75c., \$1.00 and \$1.50—No Higher. Refreshments  
served.

SMOKING ALLOWED  
Special Sunday Night Concerts. Prices 50c. to \$1.50.

**PROFESSIONAL DOINGS**

Otis B. Thayer has been engaged by How-  
land and Clifford to originate one of the  
leading roles in "The Rock of Ages, Edward



# AMUSEMENTS THE COUNTRY OVER

## ALABAMA.

**MOBILE.—THEATRE (J. Tannenbaum):** The Dollar Princess 6: good co.; pleased good business. Robert Edman in Where the Trail Divides 10, 11. Della Fox 13, 14. Madame Bernhardt 15.—**LYRIO (Gaston Neuhoff):** The Pining Line 6: pleased fair business. The French Grand Opera co. 6, 7 in La Bohème and Carmen; greatly enjoyed by two large houses. Madame 13, 14. James K. Hackett 25.

**MONTGOMERY.—GRAND (H. G. Fourton):** The Dollar Princess 7: very satisfactory, good business. Robert Edman in Where the Trail Divides 6: excellent; pleasing large house. Sarah Bernhardt 25. Polly of the Circus 27.—**MAJESTIC (W. K. Couch):** Majestic Opera co. in Fra Diavolo 6-11: very fair performance and business; small during week. Majestic Opera co. 13-15.

**SELMA.—ACADEMY (William Wilby):** Robert Edman 7: excellent performance; business good. Della Fox 15.

## ARIZONA.

**TUCSON.—OPERA HOUSE (M. Drachman):** Raymond Teal Stock co. 9-15. The Olinax 14. The Girl from Mexico 15.

## ARKANSAS.

**HOT SPRINGS.—AUDITORIUM (J. Buttersfield):** Mike's Minstrels (local) 6: well received, capacity house. Buster Brown 7: pleased two fair houses. Blanche King in The Yankee Girl 10: greeted by the largest house of the season. Lyman H. Howe 18. Virginia Harned 20. Seven Days 21. Grace Van Studdiford 22. A. G. Fields 23. May Robson 25. Robert Edman 27. The Olinax 31.—**NEW FAIR GLEN (J. Frank Head):** A good bill included the Braxtons, Maurice Burkhardt, Campbell and Yates, Thomas Dalton and Trent's Performing Seals 15-18; splendid business.

**TEXARKANA.—GRAND (Charles E. Sassen, mgr.):** A. G. Allen's Minstrels 6: fair; big business. The Olinax 11. The Chocolate Soldier 17. Virginia Harned in The Woman He Married 22. Grace Van Studdiford in The Paradise of Mahomet 25. Della Fox 30. Shubert Quartette 31.

**FINE BLUFF.—ELKS' (C. E. Philpot):** Yiddish Players 6: pleased small house. Della Fox 7: fair business. Buster Brown 9, matinee and night; fair performance; good business. May Irwin 15. Seven Days 23. Grace Van Studdiford 24.

**LITTLE ROCK.—CAPITAL (Fred Penner):** Della Fox in Delightful Dolly 6: performance enjoyed by a large audience. Madame Sarah Bernhardt in Jeanne d'Arc 10: a large and appreciative audience.

**EL DORADO.—JOHNSTON'S OPERA HOUSE (E. G. Kaufman):** Dan Cupid 8: fair co.; pleased fair business. Olinax 17.

## CALIFORNIA.

### SAN FRANCISCO.

Richard Jess Greeted by Hearty Applause—  
Record of the Week—A New Law Noted.

The Columbia has a big winner in Madame Sherry, now in its second week with extra performances scheduled, the demand for seats being so great. This play will be with us another week, and then will come Francis Wilson.

The Alcazar started on the evening of 6 on a limited engagement with Max Fisman, playing the lead. His favorite vehicle was given. The Man on the Box, to a very large audience. He was supported by the Alcazar Stock. The Substitute will be his next offering.

Dick Jones came to the Princess Sunday matinee 5, and he received an ovation in his home town. Applause galore was given, and he had to make a little family talk. He had a cold, but sang well. The reception was so flattering that tears of joy trickled down his cheeks. Silver Threads was the play.

The Bayview has another good attraction this week ending 12, entitled The Dawn of a Tomorrow, with Gertrude Elliott as the star. Bayview's The Merry Widows will again be seen 13, with Mabel Wilby and Charles Meekins in the leading roles.

The Orpheum has a good bill this week, and so, too, the Empress, National, and Wigwam.

Bond, the tenor, created a furore with his expert singing Sunday afternoon at the Columbia. It was a triumphant ovation.

Policies of 1910 is promised on Elefeld having closed a deal whereby that arrangement was made possible. We expect the attraction in April.

Leigh Stafford, a senior at the University of California, at Berkeley, has been chosen by Coach Garret Holmes to take the lead as Harry Stuart in the old English play of the same name which is to be produced by the allied dramatic organizations of the university in the Greek Theatre 18.

A bill before the Senate, intended to regulate the motion picture houses and penny arcades, has been amended, and now applies to theatres and concert halls. It now prohibits all crime depicting plays and performances as well as pictures of crime. In cases of violation, owners,

lessees, managers and employees will be held equally liable. Children under sixteen unaccompanied by parents or guardians will not be allowed to enter places of amusement after 8 p.m., between November and April and 9 p.m. during balance of the year. A. T. BARNETT.

**OAKLAND.—MACDONOUGH (H. H. Campbell):** The Merry Widow 10, 11; elaborate production; excellent co.; headed by Charles Meekins and Mabel Wilby; R. E. Graham and Fred Frear also deserve mention; capacity houses. Gertrude Elliott 24. Madame Sherry 25.—**LIBERTY (H. W. Bishop):** Bishop's Players presented When Knights Were Bold 6-12: fine performance with George Friend playing leads; attendance very satisfactory. Colorado 13-20.—**ITEMS:** Sidney Ayres, who for the past two seasons has been the leading man with the Liberty Stock co., will retire 25.—**Alexandro Bonci** gave a concert at the Liberty Theatre 10, and sang to a packed house.—**Mischa Elman**, violinist, will give a concert at the Liberty 31.

**RIVERSIDE.—LORING (F. C. Nye):** The Girl in the Taxi 9: pleased crowded house. Elks' Minstrels 14, 15. Frederick Warde in Julius Caesar 17. The Olinax (under auspices of Woman's Club) 18. The Girl from Mexico 21. Law Docketster's Minstrels 24.—**ITEM:** W. C. T. U. protested Girl in the Taxi: one of best houses in season.

## COLORADO.

**COLORADO SPRINGS.—GRAND (S. N. Nye):** Francis Wilson in The Bachelor's Baby received good patronage; Mr. Wilson delightful as usual; support adequate, and altogether the attraction pleased. The Squaw Man, matinee and night, 11; to S. N. O. matinee, good business at night. The Barrier 15. The Man of the Hour, matinee and night, 15. Raymond Teal in The Girl from Mexico 20. Hitechock in The Man Who Was Broke 20.

**ASPEN.—WHEELER OPERA HOUSE (Sheshan and Yates):** Fair houses at moving pictures 6-11.

## CONNECTICUT.

**HARTFORD.—PARSONS (H. C. Parsons):** Thalia, underlined 9, 10, canceled owing to the strike of the stage hands. Robert Edman 12, 13, 14 and Way Down East 15, 16 presented with much difficulty until the second presentation of the latter, when the hands came back. Appreciative audiences. "Way Down East," which has visited here each season for the past eleven years, drew large audiences. Otis Skinner 17, 18. Philharmonic Orchestra 21. Henry Miller 22, 23. Seven Days 24, 25. Bright Eyes 27, 28. Aborn English Opera 30, 31.—**POLY:** Lillian Herlein, the attractive prima donna, the always popular Pat Rooney and Mabel Bent, and Harry First and Victor Hader, visited here as headliners of an attractive bill 12-15, to the customary S. N. O. audiences.—**HARTFORD:** The Franciscan Reading co. in a clever comedy sketch, to packed houses.—**ITEM:** All the strike hands of the local theatres went out on strike 9, and are still out, excepting those at Parsons who returned 12. At Parsons' local students volunteered their services, but their unfamiliarity with the elaborate sets caused long waits. At Poly's and the Hartford help was sent up from New Haven, and there was no perceptible trouble visible from the front. Poly is determined to fight it out, and is spending all his time here, and has brought an injunction against the local union, restraining them from interfering or coercing his help. Manager Poly is firm and confident of winning out. He takes the situation philosophically and cheerfully. He was here the day one of his theatres burned in New Haven, and this he also viewed in a like manner, not even bothering to phone for details.

**NEW HAVEN.—OPERA HOUSE (W. T. Yack):** Otis Skinner in Girl in the Taxi 13: excellent co.; fair business. Max Gail in Yiddish plays 15. Frances Starr in The Kissed Way 17, 18; to fine business; enthusiastically received. Miss Starr and her co. enjoyed their premiere in this city, opening at the Hyperion. Seven Days 20-22.—**HYPERION (E. D. Sheridan, mgr.):** Chicago Stock co. 12-15 in repertoire; good co.; poor business. Transatlantic and her supporting co. will give one concert 29 at the Second Regiment Armory, appearing under the auspices of the New Haven Grays. This military co. is immensely popular and the amusement has already created a furore in musical and society circles. On Tuesday, 14, a disastrous fire completely destroyed Poly's Bijou and Comique theatres, both occupying the same building. Only the moving picture machines were saved. The building and contents are a total loss, which Mr. Poly estimates at from \$75,000 to \$100,000. Several actors lost their personal effects.

**NORWICH.—POLY (J. W. Bush, mgr.):** in the Bishop's Carriage 13-15 drew good-sized houses; the work of the co. was as usual of high order and the play was closely followed. The Christian 30-32.—**ITEM:** Robert La Sauer, the talented leading man of the Poly players, severs his connection with the co. at the end of the present week. His successor is not yet named. Mr. La Sauer has done much clever work in a variety of leading roles, and will be missed. His many admirers wish him success wherever he may go.

**WATERBURY.—POLY (Harry Parsons):** Nora Bayes and Jack Norworth, supported by a good co., gave the first performance of their new comedy, Little Miss Fix-it 6. They were greeted by a large and one of the most enthusiastic audiences of the season. The production is under the direction of Werthe and Leach. As Max Thibault 10 played to capacity. Dollar Princess 11: twice to capacity. "Way Down East" 14: pleased large business. Stetson's U. T. O. 18. The Red Mill 23. Seven Days 25.

**NEW BRITAIN.—SUSAN LYON (C. J. Lynch):** John Mason with an unusually strong cast, presented As a Man Thinks 6, to fair business; the dramatic acting of Mr. Mason and players received much applause. "Way Down East" 13: pleased a capacity audience. Robert Edman in Hamlet 17. Seven Days 18. The Red Mill 20. Henry Miller 24.

**WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray):** The Red Mill 19;

with adequate stage settings and most capable co.; delighted packed house.

**MIDDLETOWN.—MIDDLESEX (Henry Engel):** Robert Mantell as Hamlet 18: pleased a good-sized audience. The Red Mill 17, to good business and satisfaction.

**WINSTED.—OPERA HOUSE (Harry Gale):** Seven Days 16 gave a fine performance to a fair-sized audience. Whitney Brothers 24. Red Mill 25.

**DANBURY.—TAYLOR'S OPERA HOUSE (P. J. Martin):** The Olinax 9: pleased a fair house. The Chicago Stock co. 10-15.

## DELAWARE.

**WILMINGTON.—AVENUE (Connors and Edwards):** The House Next Door 13-15. Charley's Aunt 20-25.

## GEORGIA.

**AUGUSTA.—GRAND (Richard B. Taut, mgr.):** Madame Sherry Feb. 22: excellent, to S. N. O. May Irwin 24 in Getting a Fellow: fine, to good house. Lillian Russell 27 in Search of a Singer; good house; well pleased. Grace Van Studdiford 9 in The Paradise of Mahomet delighted crowded house. De Wolf Hopper 15.—**ITEM:** Maude Odell, with Grace Van Studdiford co., shared honors with the star, she being a great favorite here.

**ALBANY.—RAWLINS (A. C. and L. E. Gortalsky):** Harmony Concert co. 6: pleased fair audience. De Witt Miller 7: well pleased but small attendance. English Grand Opera co. 23. Virginia Harned 27. James K. Hackett April 6.

**MACON.—GRAND (D. G. Phillips):** De Wolf Hopper in A Matinee Idol 9 to fine business. Grace Van Studdiford in The Paradise of Mahomet 10: pleased splendid house. The Lyman Twins 13: good audience.

**NEWNAN.—AUDITORIUM (C. L. Baker):** Lyman Twins 11: pleased excellent business. Tech Glee Club 15.—**ITEM:** Like everybody else, The Twins say that The Minors is the "best out."

**ATHENS.—COLONIAL (Arthur J. Palmer, mgr.):** Grace Van Studdiford 11: delighted capacity. Mabel Paige 15, 16. Billy Olford 20. Buster Brown 25. James K. Hackett April 5.

## IDAHO.

**BOISE CITY.—PINNEY (Walter Mendenhall):** A Gentleman from Mississippi 6, 7: a realistic production; fine scenery and acting; plot must have been laid in Boston Tuesday's time; the senator from Mississippi, although a Republican, is all right; pleased good business. Seven Days 8, 9: splendid scenery, costumes and acting; good co.; satisfied good houses. Three Weeks 10, 11: good co.; Miss Hamilton as leading woman does some very clever acting; scenery is simply good. Extra good bills and big business.—**ITEM:** Manager John Moore, of Seven Days co., who used to be here every year, was last with Blanche Walsh, four years ago. City changed so he hardly knew it. Highly pleased to be in Boise once more.

## ILLINOIS.

**OAK PARK.—WARRINGTON (George M. Gatti):** Grace Hayward Associate Players in stock company of Haddon Hall 13-15: fine capacity. Arizona 20-22. Dorothy Vernon played by Miss Hayward with very clever Charles W. Dingie's Sir James Manners was high-spirited and clever; as Queen Elizabeth, Mary Hill consistently realized the requirements of royalty, and the Mary Stuart of Elizabeth Gillman was of high order. Chester Wallace's Sir Malcolm Vernon ranks with his most artistic efforts; as Lady Vernon, Lauretta Allen displayed marked ability; Dorothy Hedding as Jeanne Fawton was all that could be desired; in Black Bess, the cook, Olive Mackley gave one of her exquisite bits of character work; Harry Scott played the bluff Sir George Vernon to perfection. Lew Welsh as My Lord of Burleigh, and Walter Foulter as Sir William Sir Lee left nothing to be desired; the Earl of Rutland of David Marlow was dignified and finished.—**ITEM:** Olive Mackley scored a bit at the recent convention of the Illinois Lumber Dealers and the National Builders' convention by her artistic character readings. Her Shakespearean recital at the Lowell Club, of Oak Park, was pronounced best of club's entertainments.

**PEORIA.—MAIN STREET (E. C. Burroughs):** Harry Stock co. opened with The Wife 13-15: co. made immense hit and big business was the rule; Maurice A. Waldron as John Hatherford, Taylor Bennett as Matthew Oliver, James K. Danforth as Robert Gray, Harvey D. Orr as Elias Truman, Calvin J. Uhl as Major Putnam, Harry A. Leonard as Randolph, Richard Corry as Jack Dexter, Lucy Nell as Lucille Ferrant, Eva Bowman as Mrs. Ives, Miss E. Scott as Kitty Ives, Olive Maher as Mrs. Amory, and Mabel Olinax as Mrs. Truman gave the interpretations to the various roles.—**MAJESTIC (Henry Handmeyer, Jr.):** Robert Edman 13: pleased excellent business. The Newwires and Their Baby 15-15: strong pleasing co.; business good. Christopher, Jr. (local) 17. The Virginian 19-22.

**AURORA.—GRAND (Charles Lamb, mgr.):** Olinax 19. Grand 22. St. Rose 24. Polly of the Circus 27.—**OX (J. J. Hubane):** Wings and Jeannine, Thomas and Stuart, Gardner, West and Sunshine, Cliff Dean co., Honey Johnson, Della Italia, Truett, Marie Clark, Berta and Timpan co., Helen Ogden, Dorothy and Major Young and Marks, Grant Blumie, Barton Sisters, the Peers; exceptionally good business 6-12.—**ITEM:** The Star has discontinued

vaudeville, and will open 30 with the Footman Stock co. at popular prices.

**QUINCY.—EMPIRE (W. L. Barker):** When per Brothers Stock co. 9-12: very successful and satisfactory. Plays: A Poor Willingness, The Game, The Man of Her Choice, The Girl in the Saddle, Men of the World, Money, Money, Money, Among Strangers, Sonnet of the Poet, Sheridan House. The Hickman-Henry Stock co. 13-24 (except 16) opened in the Republic and The Lady to my business. Mary Manning 15. Katie-Did 25.

**ELGIN.—STAR (Thelma and Frick):** Sherman Stock co. 12-15 in The World Against Her, and The Bachelor and the Lady, Frick returns after the success of—**GRAND (Thelma and Frick):** Vanderville only 13-15.—**ITEM:** In report 8 erroneously stated that one of Sherman Stock co. for last last week had been The House Up, it should have read The Last Round Up, written by one of the members of the co.

**GALESBURG.—AUDITORIUM (C. F. Fowler):** J. J. Harned in The Bachelor's Baby 6: pleased good house. Comedian's Grand 10 drew well. The Paradise of Mahomet 13: fair business. The Girl from Mexico 14. Della Fox 21. Mary Manning 24. Katie-Did 25.

**TAYLORVILLE.—SLIP (Harry Hume):** Hicks at College (local) played 13-15. James Powell and Olinax Stock co. 13-15. Sunset and Sunshine 16.—**ITEM:** Will L. Wagner, actor and owner of the Peoria office, who is recovering from an attack of the same illness, is recovering from an attack of the same illness.

**MARION.—OPERA HOUSE (S. E. Clark):** Solmo, the Great, Feb. 12-15, and the Great, Feb. 16-19. The Great, Feb. 20-23. The Great, Feb. 24-27. The Great, Feb. 28-31. The Great, Feb. 3-6. The Great, Feb. 7-10. The Great, Feb. 11-14. The Great, Feb. 15-18. The Great, Feb. 19-22. The Great, Feb. 23-26. The Great, Feb. 27-30. The Great, Feb. 31.

**SELWIDE.—DETHMERS' OPERA HOUSE (Lew and Dethmers):** Della Fox 6: pleased good house. The Girl from Mexico 10: pleased good house. The Girl from Mexico 13: pleased good house. The Girl from Mexico 16: pleased good house. The Girl from Mexico 19: pleased good house. The Girl from Mexico 22: pleased good house. The Girl from Mexico 25: pleased good house. The Girl from Mexico 28: pleased good house. The Girl from Mexico 31: pleased good house.

**PRINCETON.—APOLLO (H. L. Baker):** The Passing of the Third Floor Back, with the Robertson, 11: pleased a big house; excellent in the Bishop's Carriage 20. Miss Manning 25. Starling 30.

**MORRISON.—AUDITORIUM (A. E. Lewis):** Port of Missing Men: very good, good business; Mr. Koch received a number of certain calls. Classmates 15.

**STREATOR.—PLUMS OPERA HOUSE (J. E. Williams):** Barney Gilmore in Kelly from the Emerald Isle 6: mildly pleased; fair business. In the Bishop's Carriage 25.

**ROCKFORD.—GRAND (Hugh Flannery):** Nine Carbons Cupid 6, 7 (local Bill's house); good business. Comedian of Society 8; small house. Madame 11: two large houses.

**CAIRO.—OPERA HOUSE (O. L. Parks):** Peck's Bad Boy 13: good to fair business. Marietta Grossman in Anti-Matrimony 15.

## INDIANA.

### INDIANAPOLIS.

Bessie McCoy Met with Flattering Reception—  
The Colonial Reopens—The Week's Record.

The Echo, notable chiefly for the wonderful dancing of Bessie McCoy, who met with a flattering reception, and several other exceptional dancers, including John J. Munnell, Douglas Stevenson, George White, Sam Ryan, the Dolly Sisters, and Arthur Hill, played fair houses at English's 9-11. Tonya Park and her trio from the Hawaiian Islands were 6 times. Bessie McCoy, which was enthusiastically applauded. A Bessie McCoy 16-18. John Drew in Smith 22. The Dollar Princess 25-26.

The thirty-first annual minstrel entertainment of the S. P. O. E. No. 13 (local), occupied the stage at English's for three performances (8-12) and was pronounced a great success by large audiences. The musical programme was in charge of Herman Arndt, director of English's orchestra.

Countess Thamar de Swirsky, a pianist of ability and a dancer of charm and grace, accompanied by her own orchestra, offered very pleasing entertainment at the Elbert Hall 10. Grace George in Dance for the Queen 10-12. The Blue Moon, with Grace Merritt, will be the attraction 20-22, at popular prices.

Barney Gilmore in Kelly from the Emerald Isle scored in an Irish role and as a singer at the Park 8-11. S. H. Dudley, who has many times in The Smart Set, returned for a week's engagement 13-15, coming to two big audiences. Andrew Trilby, a funny comedian, and Alva Overton, a graceful dancer with an excellent voice, are prominent in the cast. The Newwires and Their Baby 30-32.

Alabama, nicely staged and well acted by Hans Bryant, P. G. MacLean, Frank Thomas, and James Fulton in the leading parts, drew good houses at the Majestic 13-15. When We Were Twenty-one 20-22.

The Imperial German Wonders, Russian dancers, were only fairly well received at English's at Kelly's Grand 13-15. Willard Stone in Plunder the Parroted Flat offered some hilarious fun, winding up with a burlesque on grand opera that was rich. Miller and Lyle, colored comedians, were a big hit. Hal Parks, colored (others were Delvin and Willard in The Girl from Yonkers, Jewell's Minstrel, Guy and Peters, and Grant and Harg).

The Colonial, in the hands of soloists and

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decorators for the past week, reopened 13 with continuous vaudeville, under the management of Mark Brock of Buffalo. For the first time Indianapolis was introduced to this style of entertainment, which promises to be a successful innovation. A bill above the average of low-priced vaudeville included Harry Carson Clarke and Margaret Dale Owen in The House Divided as a headliner, Eiska and Saunders, Ioleen Sisters, Nontine Pagan, Grace de Winters, and Ben Pierce.

The Indiana Ice Dealers' Association, which was in session two days at the Denison Hotel, 9, 9, was entertained with a large box party to the Chocolate Soldier at the Murat 8.

John Taylor, who has been filling vaudeville engagements through the Pacific Coast States, was returned and will be with his parents, Dr. and Mrs. J. H. Taylor, at the Chalfant.

#### PEARL KIRKWOOD.

**GREENH—JEFFERSON** (H. G. Sommers): The White Square Feb. 21; mediocre performance to small business. Walker Whitelaw returned to London for the first time in over thirteen years and delighted a large audience in The Meeting of the Waters. College Singing Girls 1 satisfied large (opera) co. in 11 Traviata. The Grand Theatre co. in 11 Traviata gave the first complete performance of the opera locally in over thirty-two years and pleased, despite the absence of an adequate orchestra. The Wolf 5: fair performance to slim audience. The Thief 1: medium quality cast; patronage very small. Miss Kline 1: best fair-acted audience; excellent. Isle of Spice 10: poor co. and production; very light attendance. Two Good-Deeds 14. The Chocolate Soldier 15. Howe's return 11. Governor Hoch of Kansas (Lecture Course) 12. The Lyrice vaudeville and lecture theatre, managed by Aubrey and Jeffery, of Fort Wayne, was audited with perfect success afternoons and night 15, when the attendance was big.

**PORT WATNE—MAJESTIC** (Rice and Galt): The Red Letter Feb. 21: for the first time on any stage, written by John B. Archer, of this city, produced under auspices of the United Cities Theatre Co. George Herbert, the best in the leading role was charming; Thomas Lang, D. Ford Verblina, A. G. Lang, Donald Davison, E. Moll Farnelle, Howard Van Swearingen and Herbert Lang all deserve mention for good work; George Herbert in comedy roles kept the house in good humor; Charles Manning placed Mrs. Kirkland, who met with a serious accident but a few minutes previous to the performance, and, considering the fact that she had no preparation, did remarkably well and drew credit. The Thief 3-4: good co. and production. The Grand Theatre 11: The Chocolate Soldier 10. The Beauty Spot 11: two good houses. East Lyons 12: good business. School Days 12-15. The Honeymoon Trail 15. U. T. C. 15.

**EVANVILLE—WHISKEY BISHOP** (Charles E. Swenson): Henrietta Crossman 11 in Anti-Matrimony delighted large house. A Broken Heart 12: excellent co. and production. The Grand Theatre (David Baker): Diana's Weir (Charles E. Swenson), Frank Morrell, Lane and O'Donnell, Paul Pluma, Fred Singer, Myron Warren and Leon Houston and Kirby 12-15.

**LOANSFORD—THEATRE NELSON** (James L. Cox): Passing of the Third Floor Back 10: excellent co. and production. Countess of Monte Cristo 11. Madame X 11. Madam Butterfly (Charles E. Swenson): McHenry took co. in 11 Idaho's Secret Enemy; Jack Quinn and Charlotte Leighty are the two fine leading people.

**MURKINGTON—THEATRE** (H. E. Sams): Aristocratic Tramp 11 pleased large audience. A Broken Heart 12: excellent co. and production. The Grand Theatre (David Baker): Diana's Weir (Charles E. Swenson), Frank Morrell, Lane and O'Donnell, Paul Pluma, Fred Singer, Myron Warren and Leon Houston and Kirby 12-15.

**MUSKEG—WYBOR GRAND** (F. S. Lane): The Grand Theatre 11: excellent co. and production. The Grand Theatre (David Baker): Diana's Weir (Charles E. Swenson), Frank Morrell, Lane and O'Donnell, Paul Pluma, Fred Singer, Myron Warren and Leon Houston and Kirby 12-15.

**LA FORT—HALL'S THEATRE** (Wilbur F. Hall): Joseph F. Sheehan English Opera co. 11: excellent co. to capacity house. Monte Cristo 12: excellent co. and production. The Grand Theatre (David Baker): Diana's Weir (Charles E. Swenson), Frank Morrell, Lane and O'Donnell, Paul Pluma, Fred Singer, Myron Warren and Leon Houston and Kirby 12-15.

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at Foster's Opera House 16 and proved to be a good drawing card. This was the initial appearance of Miss St. Denis in this city. The next is a return engagement of the Klaw and Wagner production of Ben-Hur 23-25.

Vaughan Glaser's associate players presented a dramatization of Al the Mercy of Tiberius at the Grand 12-15, while The Time, the Place and the Girl filled out the remainder of the week and drew fair-sized houses.

The Princess Stock co. gave a creditable presentation of Gloria, and the good, wholesome American fun appealed to the large audience which continue to fill this playhouse.

The Orpheum offered the big Road Show of the Syndicate during the past week. The Brother Algotists; La Pia, the Enchantress; Howard, a ventriloquist; Melville and Higgins, Charles Leonard Fletcher and co., Joe Jackson, and Hubbard and Warren formed the all-star combination.

Princess Indita headed the vaudeville bill at the Majestic. The Van Dyke and Eaton Stock co. continued at the Auditorium. They gave Family Affairs and The Duke an Actor.

Dorothy Kenton, the banjo player at the Orpheum 5-12, donned a "harem skirt," left her hotel and started down the principal thoroughfare of the city. She was immediately surrounded by a large crowd, but was finally rescued by two policemen, who escorted her to a waiting automobile.

It was reported during the week that the Shuberts intended to withdraw from Des Moines and sub-lease the Auditorium, if possible. However, Manager Miller emphatically denied the report, stating that he had orders to improve the playhouse further and that no booking had been canceled.

**IOWA FALLS—METROPOLITAN OPERA HOUSE** (H. O. Millward): Cinderella (local) 10, 11, to capacity house; excellent. Hugo Koch in The Port of Missing Men 14. The George King 11 canceled. Sarah Padden in The Third Degree 24. ITEM: Five architects have submitted plans for the new Princess Theatre, a vaudeville house to be erected at Fort Dodge this year.—Karl G. May, a former well-known advance man, has retired.—George O. Tucker, editor of the Webster City Journal, and the well-known dramatic correspondent, has been re-elected secretary of the Elks Lodge at Webster City.—George E. Lusk has joined the Lyric Stock co. at Minneapolis, to direct the co., and Brigham Boyce becomes a member of the same co. to play second business.—Boyd B. Trumble has closed with the People's Stock co. at Cedar Rapids and will make a spring tour of the West in his old success, The Man on the Box. Kathryn Van Ness plays opposite Mr. Trumble in the role of Beth Annesley. Mitchell Ingraham is also a member of the co.—The Neal Stock co., which is now touring Iowa, is owned by two Iowans, Fred Hale, formerly of Hamilton, and Clifford Neal, of Des Moines.—Lee B. Graber, author of "Jolly Corks" march, so well known in the Milwaukee circle, died at Los Angeles, of Bright's disease, 9. For thirty years he was an orchestra leader at Davenport, Ia., to which place his remains will be taken for interment.

**WATERLOO—SYNDICATE** (A. J. Sny): Henderson's Stock 5-11, to fair business; plays presented: A Man of the Mountains and A Messenger Boy.—WATERLOO (A. J. Sny): Girls 6 pleased fair business; good attraction. The Grand Theatre 11: excellent co. and production. The Grand Theatre (David Baker): Diana's Weir (Charles E. Swenson), Frank Morrell, Lane and O'Donnell, Paul Pluma, Fred Singer, Myron Warren and Leon Houston and Kirby 12-15.

**DAVENPORT—HURTIS OPERA HOUSE** (Cort, Shubert and Kind): The New Yorks and Their Baby 11: two performances, to light business. The Third Degree 12, to a well filled house; appreciative audience. The Passing of the Third Floor Back 15. Mary Manning in A Man of the Mountains. The Time, the Place and the Girl 24.—GRAND OPERA HOUSE (D. L. Hughes): Ruth St. Denis in Egyptian Dances 14 pleased a fair-sized house. Kattie-Did 17, 18. Raymond Hitchcock 20. Follies of 1910 21.

**PORT DODGE—ARMORY** (William P. Dorman): The Cat and the Fiddle 8: good business and production. The Grand Theatre 11: excellent co. and production. The Grand Theatre (David Baker): Diana's Weir (Charles E. Swenson), Frank Morrell, Lane and O'Donnell, Paul Pluma, Fred Singer, Myron Warren and Leon Houston and Kirby 12-15.

**FT. MADISON—SHINGER GRAND** (W. Shinger): Henrietta Crossman in Anti-Matrimony 2: good co. to fair house. Winger Brothers in The Poor Millionaire and The Mysterious Music Master; good co. to fair house. The New Yorks and Their Baby 5: good co. to fair house. The Grand Theatre 11: excellent co. to capacity house. Edna Ann in The Chorus Lady 12 pleased fair house. The Cow Puncher 10. Passing of the Third Floor Back 21. Kattie-Did 23.

**DUBUQUE—GRAND** (W. L. Bradley): Frank R. Long Stock co. in repertoire drew excellent house 5-11. The Man on the Box 12, full and satisfied house. The Third Degree 15, Kattie-Did 16. The Rosary 17. The House of a Thousand Candles 20. Raymond Hitchcock 21. The Time, the Place and the Girl April 1. The Lily 3. Belle Bill 5. Field's Minstrels 20.

**MARSHALLTOWN—ODEON THEATRE** (J. Backford): Polly of the Circus 8: excellent co. and house. Lower Berth No. 13 12 fair (D. D. good house. Max and Allie Stock co. 16. As Told in the Hills, matinee and night 18. The Time, the Place and the Girl 19. The Third Degree, matinee and night 25. Belle Bill 26. The Passing of the Third Floor Back 26. Ben-Hur 3-5.

**CLINTON—THEATRE** (C. E. Dixon): The Man on the Box 5 pleased fair business. The Beauty Spot 6 drew a good-sized audience. The Girl from the U. S. A. 8: small business. The Third Degree has been changed from 14 to 13. The Time, the Place and the Girl 23. Raymond Hitchcock 24. FAMILY (B. Hoffman): Vaudeville bills and business continue good.

**SPENCER—OPERA HOUSE** (Franklin Floete): Nye Repertoire co. 9-11 to good houses. Missouri Girl 14. College Singing Girls. M. G. M. Lecture Course, 17. Beggar Prince Opera co. 20. Laurant, magician, M. G. M. Lecture Course, 24.

**WAT. PLEASANT—AUDITORIUM** (G. T. Hill): Owing to change in management no attractions have been played for several weeks. The Passing of the Third Floor Back 20 and Miss Nobody from Starland a few days later.

**PERRY—OPERA HOUSE** (A. W. Walton): The Norwoods, hypnotists, 9-11, pleased good business. Lower Berth 15 15: fair co. and business. The Time, the Place and the Girl 21.

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**NEWTON—LISTER'S OPERA HOUSE** (A. Lister): Beggar Prince Opera co. 10: good house. The County Sheriff 15.

**ANAMOSA—GRAND** (H. W. Lohman): Fra Diavolo 1: good house. Port of Missing Men 9: good co. and business.

## KANSAS.

### TOPEKA.

Raymond Hitchcock Lived Up to His Reputation—Some Dates Ahead—Stock Notes.

Raymond Hitchcock in The Man Who Owns Broadway made his initial appearance at the Grand 5, playing to a packed house. Excellent support was given by Flora Belle, Francis Lieb, Mildred Elaine, John Hendricks, Richard Taber, and Lella Rhodes. Al. G. Field's Minstrels made their annual visit 10, bringing a bunch of new jokes and pleasing a good house, as usual. Doc Quigley was missed and with regret, by his Topeka admirers. Ruth St. Denis 18. Olga Netherland 23. The Sign of the Cross 24. At the Mercy of Tiberius 25. The Chorus Lady 27. Henrietta Crossman 28.

The North Brothers Stock co.'s offering for the week 6-11 was Texas, with Genevieve Russell and Orval Surrier in the leading parts. Harry North and Ruth Robinson scored.

The Novelty presented a good bill, with Allice and Lorraine as the headliners, followed by Allice, Orval Lloyd and co., and Irving Newhoff and Dede Phelps.

Jack Truitt, manager of the Majestic, is no longer on deck Sunday morning to supply the column with local theatrical items since he has joined the benedicta, so if any one is slighted, hand it to Jack.

**WICHITA—CRAWFORD** (E. L. Martling): Raymond Hitchcock in The Man Who Owns Broadway 7, to large house; Mr. Hitchcock was at his best and was supported by an excellent co. in the leading parts. Harry North and Ruth Robinson scored.

**CONCORDIA—BROWN GRAND** (E. V. D. Brown): Polly of the Circus Feb. 23: good co. and business. Belle Bill 6: good house. Palm in Full 27.—ITEM: The Lyric and Air-

dome have changed hands, Paul Lanoue selling to Mather and Gunter, of Wichita. The new proprietors took charge March 1, with W. E. Reid as manager.

**COLUMBUS—McGHEE'S THEATRE** (W. E. McGhee): The Widow McCarry 11: fair performance to good business. The Blue Moon 22. ITEM: This theatre is used on dark nights for moving pictures, under the Crystal Theatre management. They will, as soon as the weather permits, move into the Air dome.

**INDEPENDENCE—BELDORF** (Wilbur and Hobson): The Flirting Princess 6 delighted S. R. O.; business good. Olga Netherland 16. Al. G. Field's Minstrels 17. Henrietta Crossman 23. The Girl in the Taxi April 1.

**CHANUTE—HEDRICK THEATRE** (W. C. Sears): Al. G. Field's Minstrels 11: good business, to well pleased audience; Charles Hainhart deserves special mention.

**OTTAWA—ROHRBAUGH** (F. C. Dobson): Local talent: S. R. O. Olga Netherland in The Redemption of Ellen Vaudray 20.

**EMPORIA—WHITLEY OPERA HOUSE** (F. E. Corbett): The Time, the Place and the Girl 13 pleased good house.

## KENTUCKY.

**LEXINGTON—OPERA HOUSE** (Charles Scott): The Olympic 11: fair business.—HIP-PODROME (L. H. Hamer): Vaudeville 12-15: strong bill; capacity.—ITEM: Architects planning reconstruction and enlargement of the Hippodrome; to be completed in time for early opening next season.

**MAYFIELD—UNIQUE** (T. L. McWatt): Coburn Minstrels 15. Daniel Boone 17.—PRINCESS VAUDEVILLE (M. Blumfeld): Cleopatra opened house 8-11: business fine. Smith and Arado 13-15.

**HENDERSON—PARK THEATRE** (E. B. Cook): Pock's Red Eye 9: fair performance, to good business. Henrietta Crossman 15. White Square 14.

## LOUISIANA.

### NEW ORLEANS.

James K. Hackett, Robert Edison, Ida St. Leon, and Annette Kaikerman Pleased.

James K. Hackett in The King's Game was the drawing card at the Dauphine 12-15. Walter Pennington, Robert Wayne, J. J. McBarry, Robert Lawler, in addition to the star, made up a competent cast. The Chocolate Soldier 15-25. Where the Trail Divides, with Robert Edison in the principal role, was the attraction at the Tulane 12-15. Mr. Edison's physique and virile style of acting were peculiarly suited to the role of Landow, the Indian, and, as in everything he undertakes, his efforts were of a high standard. George W. Barnum, Clayton Craig, and Minette Barrett were capital in their respective roles. The Portent Hunter.

Ida St. Leon in Polly of the Circus appeared at the Crescent 12-15, and played to large and appreciative audiences during the engagement. The play has lost none of its attractiveness and proved itself as popular as ever. The Wolf 15-25. At the St. Charles Orpheum the much heralded



and advertised Annette Kellerman was the headliner 15-18, and met with much favorable comment. The other features were the Chadwick Trio in a sketch entitled "For Sale—Wiggins Farm"; Bessie Brown Bicker gave selections from the poets; Frank Hamilton and co. appeared in a sketch entitled "A Morning Rehearsal"; the Bison City quartette; El Cota, xylophone artist; the Bucks, jugglers, and the blondrons.

The Greenwall and Lyric theatres, presenting vaudeville and motion pictures at popular prices, are being well patronized.

Inasmuch as the Lenten season is upon us there appears to be a falling off in attendance at the several theatres. J. M. QUINTERO.

**DONALDSONVILLE.—GONDRAN** (William J. Nolan): Excellent picture and vaudeville 8-11, to good business. Daniel the Great, slight-of-hand performer and vaudeville artist, 9, 10; good, to big business; pleased.—ITEMS: The large sperm whale recently captured in the Gulf of Mexico and mounted on a boat specially constructed for that purpose was on exhibition at the river landing 10.—All places of amusement continue to good patronage, in spite of Lenten season.

**NEW IBERIA.—ELKS' THEATRE** (J. Schartz): The Bachelor Feb. 20; fair house and co. Glammatus 21, matinee and night; to good business; good co. Three Weeks 22; poor house; fair co. Japanese Hooeyman 23; fair house and co. The Climate 24; poor house.—ITEM: This ends this season's bookings.

## MAINE.

**PORTLAND.—JEFFERSON** (M. J. Garret): The Girl in the Taxi 17, 18. Leigh De Lacy 20-22.—ITEMS: (J. B. Moore): Leigh's stock co. presented Edmund Burke 18-19 (except 16). Boston Opera co. 19; the musical event of the season; packed house. Stock co. in Lent 20-22.—PORTLAND (J. W. Green): Excellent bill and good business.—CONGRUENCE (H. E. Gerstler): Usual attractive bills to good business.—ASCO (C. B. Blum): Capacity business and fine programme.—ITEM: Bartley McCullum has a new sketch, entitled "A Country Courtship."

**BANGOR.—OPERA HOUSE** (F. A. Owen): The Texas Ranger, booked for 15, canceled. The Girl in the Taxi 20. The Planting Arrow 21. Mildred and Rosciola 24, 25. Madame X 27.

**BREWSWICK.—TOWN HALL** (H. J. Givens): A Rival by Request 10; excellent co. packed house, Bowdoin College Band 17. Bowdoin Minstrels 21.

**AUGUSTA.—OPERA HOUSE** (Thomas H. Cuddy): The Girl in the Taxi 21.

## MARYLAND.

### BALTIMORE.

The Seven Sisters Scored High—Sam Bernard Always Welcome Here—Opera Notes.

At Ford's Opera House Daniel Frohman produced The Seven Sisters 20, capably acted by one of the best co. seen here this year. The cast is headed by Charles Cherry and Lauretta Taylor, and to say that they score a decided success is but scant praise. Next week, Ralph Kerr in Doctor De Lase.

Of course every one knew that the Auditorium would be sold out to-night, just as it always is when Sam Bernard makes his annual bow to Baltimoreans. There is no comedian on the stage who is more heartily welcomed in Baltimore than Bernard, and his engagement is always a foregone conclusion as soon as it is announced. Next week, Robert Mantell in repertoire of Shakespeare's plays.

The Girl from Rector's which scored such a success in this city last season, returned to the Academy of Music for a week's engagement 20, and judging from the size of the house and the applause, it has lost none of its favor since its last visit.

It goes without saying that there will be S. R. O. at the Maryland Theatre this week, and that many will not be able to gain admission, as the bill is headed by the cyclonic marvel, Eva Tanguay, who seems to hold a tremendous drawing power with Baltimorean audiences. Her advent is always a signal for a rush to the box-office, and she evidently seems to please her patrons. The rest of the bill includes Barnes and Crawford, Mabel Bardine, Helen Myers, Bowman Brothers, Weston, Fields and Carroll, Alice De Garmo and the Ureyns Jap Troupe.

St. Elmo since its first production in this city has always proved a splendid drawing card for managers, and it will doubtless again prove its popularity this week in the hands of the Boston Players. This little co. is doing splendidly and business continues good at the Savoy.

Happy Hooligan is the attraction this week at the Holiday Street Theatre, opening to large business, which will very likely continue throughout the week. Next week, Billy the Kid.

Miner's Americans are seen here this week at the Monumental, and will no doubt prove most acceptable to the patrons of this theatre. Next week, The World of Pleasure co.

The Dainty Duchess co. opened an engagement 20 at the Gayety to a full house, the co. being one of the best seen at this house during the present season. Next week, The Columbia Burlesques.

The Chicago Grand Opera co. was heard for the eighth time this season, 16, when Puccini's ever popular La Boheme was sung to a big house. Madame Lipkowsky made her second appearance in this city and created even a more favorable impression than on her first visit last year. The rest of the cast included, Daddi, Crabbe, and Scipilli. Next opera, Louise, 23, with Garçon, Dalmore, Benard, Dufraigne, and the original cast which has been heard several times in New York.

Joseph Gaites will present his new musical offering, Doctor De Lase, by the profile authors, Hoochins and Hoochins, with Ralph Kerr as the principal star. Mr. Gaites has been most favorably impressed with the reception accorded his previous offerings in this city, and has again chosen Baltimore for the premiere of his new offering.

Perry Harwell headed the local bill at the Maryland last week and was tendered an ovation at every performance. Miss Harwell with her husband, George Pawcett, headed a stock co. in this city for over a period of five years and became immensely popular. Should she choose to again open in stock in this city, she would doubtless prove a big drawing card.

The Chicago Opera, which has had serious losses in Philadelphia, certainly cannot complain of its season in Baltimore. With the single exception of one performance of The Huguenots, the house has been entirely sold out at every performance since the opening of the season, and

standing room has been at a premium at most of the other performances. Miss Garden has proved a wonderful power in drawing crowds, while Natoma and The Girl of the Golden West drew equally well. It seems almost necessary that one or two extra performances will have to be given after the regular subscription season has ended on March 30. I. BARTON KRUIS.

**CUMBERLAND.—MARYLAND** (William Cradock, res. mgr.): Vaudeville and motion pictures 8-11 (except 7, 8) drew the usual capacity houses, acts pleasing. The Beauty, with a capable cast, was presented for the first time here 7; pleased medium-sized house, due to inclement weather; scenery good, while the leading roles were well handled. The Cow and the Moon drew the largest house of the season 9. Katherine Dyer and co. in The Flip Mr. Flop, Three Virginians, and Minnie Fisher 15-18.

**ANNAPOLIS.—COLONIAL** (Fred W. Falkner): Moulin Rouge Girls 9; fair, to good business. George Sidney 11; good performance and business. Blue Mouse 15. Black Patti 20.

## MASSACHUSETTS.

**FALL RIVER.—ACADEMY** (George S. Wiley): One of the record houses for size in the history of the Academy attended the performance of Madame X 10; every seat was sold in advance, including extra chairs in the musicians' enclosure and in the boxes, and people were turned away. Dorothy Dandely's performance of the leading character was fine; Ralph Morgan as the son, Raymond Floriot; Boyd Nolan as Floriot, Robert Paton Gibbs as Noel, Floriot's friend, Malcolm Williams as La-roque gave a wonderful portrayal of the character; Harry C. Bradley as the porter, and W. J. Deamay as the crafty old blackmailer were all strong in support. In fact there was no weak spot in the cast; Cecil Kern, fiancée of Raymond, is an attractive young woman; at the end of the performance the vast audience called the entire co. before the curtain seven times, a record for this city. The Man of the Hour 11 (matinee and night), with Joseph Harris, Harry I. Ocker, Billy Kent, Belle Davenport and a fair co. gave a fair performance to fair attendance. Melkin's Yiddish Players in Kol Hoshor 13 pleased excellent attendance. Fall River Choral Society 14 in The Guest with Madeline Estelle Burns-Hours, Merion Atkins, Mrs. William Hildings, Frank L. Andrews and the Boston Symphony Orchestra to large attendance. The theatre will remain dark until April 6; will then reopen with Seven Days—SERVOY (Charles O. Connor, res. mgr.): William O'Neil Hudson, Grace St. Clair, Marie Leroux, Louis Tremaine, and R. F. Hutchins in The Underworld were the feature of a fair bill 15-18. Bernard and Dorothy Granville in Lovers' Lane scored a big hit; The Three National Companies, The Three Brawlers, Billy Homan and co. in Recognition, Patsy Joyce and Budd and Clara in Scenes at a London Ball, to excellent attendance.—BLOU (L. M. Moss): Bill 9-11: Klutzing's Animals, Hansome and Lee, the Lory-Hayland Trio, the Hagen Pictorial Novelty, Bill 13-15; Dorothy Joyce and co. in The Duet, and Brady and Black to excellent attendance.—PREMIER (L. M. Moss): Bill 9-11: The De Chantel Sisters, Joe Ellis, Harry Ross, Bill 13-15: Richards and Thatcher, Helen Dickinson, and Thelma, to good attendance.—ITEMS: Lester Longman and his own stock co. will open their season at the New Bedford, Mass. April 25.—Manager Charles A. Gosteller of a Stubbins Ciderella co. is meeting with much success through Canada with his attraction.—Robert Ames, late of The Servant in the House, arrived in town for a short vacation.—William A. J. White was in town 15.—It is with much regret that I announce the death of William J. Wiley at his home in this city 15. Mr. Wiley was manager of the Academy of Music for seventeen years, and during that time made thousands of dollars in the dramatic line. In his death the city loses a citizen of sturdy worth who was always a strong influence for good from the time when, as a very young man, he first began to take an active interest in public affairs. Mr. Wiley was fifty-six years 10 months and 23 days old. Funeral services were held 16 and were attended by a large gathering. W. F. GEE.

**HAVERHILL.—ACADEMY** (J. A. Sayer): Leigh De Lacy 15-18 drew well and gave her usual good satisfaction, presenting The Test, Mrs. Temple's Telegram, An American Widow, Leah Kiechman, The Writing on the Wall, and The Prince of Liars; to speak of the work of a few would be unfair to others, for each did fine with the various roles allotted them. The Man of the Hour 20. The Colonel's Maid (local) 21. Madame X 25. Chicago Stock co. 27-April 1, except 28, when The Girl of the Year came off with Kirk Brown April 8.—ITEM: A new theatre seems assured, parties having acquired a valuable plot on Merimac Street. The promoters are Walter Coulson, of Lawrence, and R. W. Mayer, of St. John, N. B., brother of Louis B. Mayer, the manager of the Academy of Music and the Grand Opera.

The theatre will be managed by L. B. Mayer, and the contracts call for its completion by Sept. 1. There will be a frontage of 37 feet and a lobby 100 feet long will be the entrance. The auditorium will be 55 feet deep by 75 feet wide, with a seating capacity of 1,000. A balcony will accommodate 600. The stage will be 35 feet deep and 70 feet wide, allowing ample space for producing large musical or dramatic attractions.

**BROCKTON.—CITY** (W. B. Cross): Nettie Kules, Mrs. Sheridan-Welch, Nolan and Wilson, Woodford's Trained Animals and the moving pictures 13-15 (except 14); full houses. The Girl in the Taxi 14; large and pleased audience; Carter De Haven, Fred Bond, Jules Olmsted, Julie Ring and Jessie Millward did some very good comedy work and the co. gave good support. Madame X 21. Seven Days April 4.—HATFIELD (Edmond A. Chilton): The Thompson-Woodstock stock co. in The Squaw Man 15-18 opened to full house and gave fine performance; play was well staged and appropriately costumed; Jack Channon in the title-role. Al Warner as Big Bill, Herbert L. Roy as Toby Wynn, Marie Rogers as the Countess, and Louise Landers as Nat-U-Rich. George mention for good work, and they were well supported. The Call of the North 20-25.

**FITCHBURG.—CUMINGS** (George H. Hill): Cumings Stock co. in The Wagon of Sin 9-11, to fine business. Strongheart 15-16, to fine business. Camerons at Strongheart and Hattie Duke in the lead; the latter were very pleasing; Robert Lee Allen in the role of Billy Saunders, the fat boy, was a big favorite from the start. Cumings Stock co. in Our Boarding House 16-18. Arizona 20-25.—BLOU (Harold B. Jackson): The Komea, Allier and Harrington, Farber, Langray and Gnee, the Fox Brothers; to fine business 9-11. Full houses were the rule 15-18 to see Rose Keamer, the Great Barnetti and co. Bonners and the Dixie Serenaders.—ITEM: Edwin Tanner, a local boy, was called upon at short notice to play the roles of Noddy and Parley in Strongheart, with

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the Cumings co., where he gave a very satisfactory performance.

**LOWELL.—OPERA HOUSE** (Ralph A. Ward): Thompson-Flynn Stock co. in The Blue Mouse 13-15 (except 15), playing to large houses. The Isle of Pines 16; capacity. The Squaw Man 20-22.—HATHAWAY (Ray A. Plate): Donald Mack Stock co. in Old Heidelberg 13-15; capacity business. Next week, Fald in Fall.—MERIMAC SQUARE (J. F. Carrott): La Sira and La Diva Vanna, the Diving Girls, Gus Williams, May Maxwell, Bernier and Steller, Ray F. Donna, daylight pictures 13-15; very fine performance and capacity. Seven Days 15. Mad Mill 21. The Speedy 24.—EMPIRE (J. H. Tabbetta): Arlington Four, Nedweld's Monkey, Herman and Rice, Arthur Whiteaw, Brown, Harris and Brown, and Hedray and Lawrence 13-15 are pleasing business.—ITEM: Harry Woolfson has withdrawn from the firm of Cooney and Woolfson, managers and lessees of the Academy of Music.

**LAWRENCE.—OPERA HOUSE** (George W. Gallagher): Joseph J. Flynn's stock co. (8th week) in The White Horse 13-15 to good business. St. Elmo 16.—Madame X 25.—BROADWAY (Will H. Stevens): The Dancer Players for their third production 13-15 gave The Girl of the Golden West to good houses. The Colleen Bawn 20-22.—COLONIAL (John F. Adams): College Life, Marshall Montgomery, Bert Fitchelson, Roger Harris and co. Tamarac Brothers, Kathryn Kiara, and the Seasonal Series 13-30; good bill; large house.

**HOLYOKE.—EMPIRE** (J. F. Murphy): Empire Stock co. 13-15 in The Lion and the Mouse; finished performance, to good business.—OPERA HOUSE (L. G. Grossman): Vaudeville 13, 14. Robert Mantell in Hamlet 15 (large house). Viola (local) 16-18. The Girl from Rector's 22.—ITEM: Manager Grossman has started a movement to form a managers' association to better enable them to secure booking in this section.

**WORCHESTER.—WORCHESTER** (J. F. Burke): Robert Mantell Feb. 27, 28 to good business. Joe Ellis in The Wagon of Sin, Sister 2. Dollar Princess 3. The Flame and Girl 4. Madame X 5-8 with Malcolm Williams. Mad Mill 10, 11.—FRANKLIN (J. F. Burke): Human Hearts 27-1. Jack Singer's Bohemian Show 2-4. Beverly 9-11.

**ATHOL.—ELLSWORTH OPERA HOUSE** (A. Ellsworth): Young Adams co. 9-11; good co. poor business. Plays: Under the Bear's Paw, Nell Gwynn of Old Drury, The Prince of Lira, Beyond Pardon, Anna Karenina, A Secret Marriage and The From Trail. Burke-Hidridge co. 13-15.

**NORTHAMPTON.—ACADEMY** (B. L. Potter): Amherst College students in Rome and Boston 14; good; much patronage. Prince of Pines 17. Burke-Hidridge Stock co. 20-25. Stetson's U. T. C. 30.

## MICHIGAN.

### DETROIT.

Douglas Fairbanks at the Garrick—Robert Hillard and Virginia Pearson Shared Honors.

At the Garrick 13-15 Detroiters witnessed the first local presentation of Thompson Buchanan's whimsical story of a Kentucky feud. The Cub. Douglas Fairbanks in the same part was humorously entertaining and seemed thoroughly permeated with the spirit of the role. The supporting co. was all that could be desired. Next week, The Chocolate Soldier, and from the volume of the advance sale record breaking attendance is anticipated.

Robert Hillard offered A Fool There Was at the Detroit Opera House 13-15, with the same strong cast that was seen here last year. Virginia Pearson lavished the role of the Vampire with the ghastly realism that the part requires, and William Courtleigh was back in the old part of the friend. On the same stage 16-18 John Drew offered Smith, ably and conscientiously supported by Mary Holland, of the Detroit acting contingent. Next week, Vera Victoria.

Edward Abbe offered one of the best little comedy sketches seen on the local vaudeville stage this season at the Temple Theatre 13-15. He tried to be nice, written by Grant Stewart, gave Abbe an excellent opportunity for the display of that same versatile ability which characterized his previous efforts. Abbe's Camille, other, seen for the first time in Detroit, shared honors on the same bill, the balance of which included Andy Rice, the Five Brown Brothers, Minnie St. Clair, Rosina Camela, the Pederson Brothers, and the Mabelle Ponds Troupe.

At the Lyceum 13-18 The Soul Kiss, with Fred Gilmore in the part made famous by Adelaide Gene, played to capacity attendance. Next week, David Higgins in His Last Dollar.

Manager J. M. Ward, of the Gayety, has as his happy offering 13-18 the Rollicking Girlies, one of the best on the Columbia amusement circuit. The musical numbers were above the average and the dancing ensembles worthy of comic opera. Morva Williams' telephone song was one of the hits of the performance. Next week, the Serenaders.

The Avenue Girls had a busy week 13-18 and the New Century Girls were responsible. Both burlesque and olio were up to the usual standard. Next week, the Tiger Lillies.

ELYP A. MARONI.

**BATTLE CREEK.—POST** (E. B. Smith): Murray-Mackey Stock co. 9-12 (except 10); fair co. and business. Plays: Why He Divorced Her, Shaw of the Green, Alice Grace of Old Kentucky, Dangers of a Great City, Shortest Holman, Thelma, Beyond Pardon, The Cooney Brothers, Michael Under the Bear's Paw, The Cooney Sisters, The Golden Girl 10; fine co. and very good business. Miss Nobody from Starland 17. The Isle of Pines 19. U. T. C. 20.

**BENTON HARBOR.—BELL OPERA HOUSE** (J. A. Simon, res. mgr.): The Golden Girl 9; gave a splendid production, to capacity business. Isle of Pines 12; a fair attraction, to capacity. Fair co. and business. Manager Simon has recently elected secretary and treasurer of the Harry G. Sumner's Michigan Circuit, having his office here.

**KALAMAZOO.—FULLER** (W. J. Donnelly): The Thief 9-11; good, to fine business. The Cheesecake Soldier 12; very fine co. and business. Germania Under the Bear's Paw, The Speedy 13. Nancy Brown Stock co. 17.—ACADEMY (R. A. Ross): The Alvarado Players in The Fatal Wedding 13-15. Madame X 24.

**COLDWATER.—TIBBITS** (John T. Jackson): The Wolf pleased large audience 7. Indication point to big business 16. The Isle of Pines: third time here. Theatre patronage was so well pleased with The Cat and the Fiddle, waiting in great expectancy for Charles Nelson in The Cat and the Fiddle 22. Gladys George Stock co. 27-1. The Cooney Sisters April 3.

**ESCANABA.—PETERSON'S OPERA HOUSE** (E. L. Peterson): The Final Settlement 13; of just fair business. The Cooney Sisters 17. The Cat and the Fiddle April 12. The White Squaw 15. The Beauty 18.

**IRON MOUNTAIN.—BUNDLE OPERA HOUSE** (A. J. Budd): The Final Settlement 10 pleased. The House of a Thousand Gables 17. The Canada Girl 27. A Cowboy's Girl 31. The Beauty April 1.

**SAULT STE. MARIE.—GOO OPERA HOUSE** (H. F. Jordan): Flora De Vries Stock co. 13-15. The White Squaw 20. The Speedy April 1.

**JONSVILLE.—NEW THEATRE** (H. E. Widger): The Wolf 9; best of satisfaction; good house. The Isle of Pines 17. The Cat and the Fiddle 22.

**BIG RAPIDS.—COLONIAL** (Bartlett Doe): The Wolf 13 usual satisfaction, to fine business. Final Settlement 22. Isle of Pines 25.

**ADRIAN.—CROWELL OPERA HOUSE** (C. D. Hardy): Homeward Trail 7 canceled. The Wolf 9. The Speedy 13. Golden Girl 15.

**CALUMET.—THEATRE** (J. D. Oudith): Miss Nobody from Starland 7.

## MINNESOTA.

### MINNEAPOLIS.

Montgomery and Stone and Pierre of the Plains Well Presented—News Items.

Another dull week was broken only by the advent of Montgomery and Stone in the Joyce Old Town the last half of the week at the Metropolitan, and an excellent production of Pierre of the Plains at the Lyric. The first half of the week the Metropolitan harbored the New York Yiddish Theatre co., while the Lyric was dark the entire week save for 14, when the Colosseum Women's Club presented The Yoke of the Yoke. The Lyric topped the list, however, with an admirable presentation of Pierre. Lee had been investing the role of the half-breed with picturesque dominance and ease, while Montgomery scored heavily as Joe. Both actors made an excellent impression in the evening work. The play was a very good one, a masterpiece from Minneapolis follows.

The Bijou audience enjoyed A Minstrel's Sweetheart, with Wayne Vance and Grace Valentine in the leading roles. The Cat and the Fiddle follows.

The Dwyer offered The Merry Widow and the Garret The Poisons of New York and Paris, with Charles Howard.

George Lahr has joined the Lyric as stage director. Brigham Hayes as second man, and Ida O'Day, who has been seen here several times in vaudeville, is the new member of the cast. Next week we are promised one of the season's treats, Porten Robertson in The Peeping of the Third Floor Back at the Lyric.

CARLTON W. MILLER.

### ST. PAUL.

Montgomery and Stone Received Many Encores—Elks' Club Damaged by Fire.

Immense audiences greeted Montgomery and Stone in The Old Town at the Metropolitan 13-15, and the many attractive musical numbers received numerous encores. H. I. Levine's Yiddish co. 16-18. Renardine: Jewish Rags 16. Renardine 17. Renardine, matinee, 18. Joseph in Egypt, evening, 18. Return of Montgomery and Stone 19. Dark 20. Kent Club Minstrels 21. 22. Lower North 18 22-23. Nancy O'Neil in The Lily 27-29. Al. H. Wilson 30-April 1. Mary Mannering in A Man's World at the Shubert 9-11 was followed by David Hunter and his Yiddish co. 12, which presented Abiel Asotin at the matinee and wedding day in the evening. Dark 13-24. Porten-Robertson 27-30.

The Cat and the Fiddle, a production of the Surber-Pantasma type, amused large audiences at the Grand 13-15 with its acres of trick scenery. The Lion and the Mouse 19-21. White Captive 20-April 1. Chorus Lady 22. The Time,



of unusual merit. The University of Rochester Dramatic Club produced a new comedy by Norman L. Overton, the local dramatist, 16. The piece is called *Chase to Nature*, and was presented by an excellent cast. Little Miss Fix-it 17. 18.—HARVEY (F. G. Parry): *Quaint in Left-Hand 18-19*; fair business. His Hopkins with Hans Melville in the little role, drew well 19-19; the play was well staged and the cast







## PHILADELPHIA NOTES.

## Long Run Closing and New Attractions in Town—The Barrymores Family and Others.

PHILADELPHIA, March 21.—William Dodge has finally ended his long and successful run in the new house at the Adelphi. He was accompanied last night by H. B. Warner in Alice's Valentine.

Sam Burns and Jack Norworth in Little Miss Fitt came at the Chestnut Street Opera House last night for a two weeks' engagement. Burns here left town to make room for them.

John Barrymore in the Fortune Hunter, at the Lyric and the Twelve Pound Look, at the Adelphi, are still in town. The latter closes this week, to be followed on March 27 by Kyrie Bell.

At the Lyric Sam Bernard has closed in his change from Milwaukee, and Douglas Fairbanks is coming a week in The Cub. Next week The Cub will be presented.

The Country Day is on at the Walnut.

At the National Biddy the Kid is the bill for this week.

## WASHINGTON.

## The Dollar Princess, Madame Tetrassini and Other Offerings for the Week.

WASHINGTON, March 21.—Charles Frohman has closed his week at the New National Theatre with The Dollar Princess. The closing performance was for the benefit of the George Washington University Hospital. The company is headed by Madame Tetrassini. Others of distinct artistic reputation being P. Pops Stammer, Daisy La Rue, Edna May, Charles McCandless, M. J. Connelley, Miss Vining, Albert Hart, and Cyril Bidwell. Next week, Billie Burke in Summertime.

The Dollar Princess Monday night presented Madame Tetrassini, assisted by Frederic H. Hamilton, the baritone, and Walter Osterleider, the tenor. The evening's entertainment was a most successful one. Tuesday night and the rest of the week, Madame Tetrassini is the attraction in A Certain Party. Next week, Sam Bernard in his change from Milwaukee.

Madame Tetrassini achieves success at the Columbia Theatre in the Catherine Chisholm Ouchley very pleasing comedy, Miss Anselma. Audiences here, A. R. Byron, Henry Carlin, Eric Gordon, Marion Kirby, Laura Bennett, Eds von Brown and Charles Glover are in support.

Next week, Charles in The Seven Sisters, with Laurette Taylor.

Lillian Mortimer's melodrama, Bunco in Arlington, is at the Academy of Music. Mento A. Brown has the title role, and Hooper L. Aitchison is supporting company. Next week, Harry Hopper.

At the New National Theatre Sunday night the Washington Symphony Orchestra, assisted by the Washington Symphony Orchestra, under the conductors of Professor Heinrich Hammer, gave the first concert of the season. The soloists were Jennie Novelli, soprano, and Master Miss Novelli, a talented young violinist.

Charles's big bill this week presents Andrew Scott, the magnetic singing Irish comedian; Ed; Stanley and company in Sanford Watson's comedy, The Dollar Princess; a Royal Romance, suggested by Van Meter's poem, "Lalla Rookh," brings forward to most favorable notice the coloratura soprano, Belle Story, and the French contralto, Miss. Mortimer. Margaret; Patsy Doyle, a favorably noted singer; and a favorite comedian, assisted by Ruth Handford and Francis Morey in a delightful playlet, His Local Color; the opera, The Hungarian Violinist; and Margara and Gordon's grotesque roles, The Sisters.

Other attractions include Hugh Herbert and company in A Son of Belshazzar, Cadets de Gascongne, and Grand Opera Quartette.

Charles vaudeville introduces Mullin, Carney and Bessie in the comedy, The Janitor; the popular comic quartet, the gymnastic novelty, the comedy, Kaiser's Fox Terriers, Balldown and Queen, musical comedians, and Henry and Edna, comical comedians.

The baritone house continues to large attendance. For the week of March 20 the bill of the Lyric Theatre, The World of Pleasure, commencing the musical review, Playing the Game. At the Lyric, the Vanity Fair comedians in A Night in a Road House, which gives the opportunity to the comedians, Billy Burke and Jack McAlister, a special leading part in the Hilda Clark and Raynham Cadets. Next week's bills are: The Lyric, Star Show; the Lyric, Dainty Debut.

The Black Path Show continues for another week at the Lyric Theatre.

The New Opera House company appears at the Lyric Theatre for the weeks of April 1 and 17, giving sixteen performances of grand opera, with a daily change of bill.

JOHN T. WARDE.

## DENVER.

## Prize for Gladys Turner—Marie Dressler Drew Capacity Business to the Auditorium.

The Queen of the Moulin Rouge played to good business at the Broadway 6-12. Gladys Turner in the Ancho Dance showed wonderful ability. The Man Who Owns Broadway 13-15. Ruth St. Denis in Hindu and Egyptian dances 20-22. Marie Dressler in Tullie's Nightmare played to capacity at the Auditorium 9-12, and Miss Dressler certainly scored a hit. The co. is good and the attraction well staged. The Automobile Show occupies the Auditorium this week.

Victor Morley and Bessie Clifford played The

Queen of Liberty 30. The Rose Maiden 4. Madame E. 13. How's pictures 17. Eiko's Minstrels 20. 21. Newtweeds and Their Baby 25.

ALLIANCE—COLUMBIA (W. E. Davis): As Told in the Hills 13: good business; fair satisfaction. St. Patrick's Entertainment (local) 17. June James 30. The Climax 24. Viola Allen in The White Star 25. Grace George in The House for the Money 27. The Man on the Box 30. Madame Sherry April 1. The Arrival of Kitty 3. The Merry Widow 6.

PIUMA—MAY'S OPERA HOUSE (Central Ohio Associated Theatres Co.): Ward and Vogue 10 to good business; fine performance. Jeff De Angelo 14 in The Beauty Spot to large and enthusiastic audiences; excellent performance. The Girl of the Mountains 15, by the Sterling Stock co. Joseph Sheehan Grand Opera co. in 21. Traviata 23.

PIUMA—MAY'S OPERA HOUSE (Central Ohio Associated Theatres Co.): The Girl and the Outlaw played to topheavy house 1: pleased. Henry Woodard in The Genius 2: excellent performance; good business. The Speedy 7: entire satisfaction, to large house. Ward and

Three Times to good business at the Taber 8-11 for the second time this week. The Show May 13-15. The Man of the Hour 15-18. The Orpheum and Magnolia have good bills, and are doing the usual business.

W. EARL ALKIRE.

## LOS ANGELES.

## Gilbert Childs Made Many New Friends—The City Presented by Burbank Stock Company.

The Mason Opera House entertained the Arcadians 6-11 to many admirers each night, produced by a large and carefully selected co. Gilbert Childs, the journey, made a tremendous hit, and he is said to have been in one of the closest houses in the city. Johnny Osborne took the role of Simplicity to perfection, and Madeline Morris as Bobbie is a clever co. too. It was one good thing to see Alice Hanson. Francis Whelan came in The Republic's Baby 13-15, and the Madame Sherry follow.

Another sensational offering was given at the Helicon 6-12 called The Road to Yesterday, and in this Marjorie Hamilton was seen in a clever bit of work cast as Elizabeth Tyrell, for which she received much praise. Dick Vivian as Tomkins, the Taster, made a decided hit in this character role, which is one of the best things he has appeared in for many a day. Louis Stone in the double role of Jack Granger and Reformado Jack gave highly pleasing interpretations. Arthur Hull presented Kismet Parvati, the feudal lord, most satisfactorily, as did Adele Sullivan, Joseph Norman, and Robert Arnold were all happily cast. This play was given under the personal direction of William Bernard. The Donorers will be given for the first time in the West next week.

At the Majestic 8-11 Frederick Ward and his large co. have been producing Julius Caesar to fairly good business. On the opening night Mr. Ward's triumph in the role of Brutus was so marked that his audience gave him five curtain calls. Ernest Ward cast as Cassius carried the role most creditably. The co. is a large one and the equipment satisfactory. During the week here Mr. Ward has been called upon to deliver talks on Shakespeare before several of the higher schools. Gertrude Millott in The Dawn of Tomorrow 13-15.

The City, in which Norman Hackett but recently appeared at the Majestic, was the offering at the Burbank 8-11 to big houses each night. Charles Ruggles appeared in the part of Hancock, while Byron Beasley gave an intelligent rendition of the role of the elder brother. This is rather a difficult play to produce exactly, and especially in the short time in which a stock co. has to rehearse; however, the production was quite creditable. The Warrens of Virginia will be the bill 12-15.

Work on the new Helicon Theatre to be constructed on Broadway between Seventh and Eighth streets, will be commenced the first of April, and the building will be four stories high, and follow the lines of the Knickerbocker Hotel in New York.

DON W. CARLTON.

## TORONTO.

## Mrs. Carter at the Royal Alexandra—Kyrie Bell and Gladys Hanson Made Hits.

Mrs. Carter in Two Women was the attraction 12-18 at the Royal Alexandra. A fine co. included E. J. Hatfield as Comte de Mergyl, Harrison Hunter as Francois Remy, and Brandon Hurst as Marquis Pascal were excellent. Helen Travers as Madame Yvonne, Madame Buttery 20-25.

The love for adventure and the well-played melodrama is not dead in Toronto as evidenced by the capacity houses which greeted Kyrie Bell in Hallel. The work of Mr. Bell was highly appreciated, and he received much applause. He was supported by a strong co. of whom Gladys Hanson and Jane Tyrrell deserve special mention. Frank McCormack as Crawshaw provided splendid character work. Frank Westerton and Ernest Stallard also did well. Madame Sherry 20-25.

David Higgins in his old, familiar play, His Last Dollar, proved to be still popular with local theatregoers. Mr. Higgins' work was exceptionally good, and he was ably assisted by Clara Armstrong and an otherwise strong co. St. Himo 20-25.

An amusing skit that introduces an element of sentiment combined with humor made the big feature on the bill at Shea's this week. It is entitled A Night in a Turkish Bath, and is well named. Schell's Royal Marionettes, a pretentious vaudeville act, was a remarkable revelation of what can be accomplished by mechanical skill and humor. The comedy, Thomas J. Bran in an Irish human sketch, by Will Cressy, was well received.

E. CHESTER IRONSIDE.

## PITTSBURGH.

## The Faun and The Girl in the Train Please—Madame Sans Gene in Stock.

PITTSBURGH, March 21.—The Faun is a fantastic and delightful comedy, and was acted by a company of uniform excellence at the Alvin last week. William Faversham, Julie Opp, Nye Chart, Arthur Elliott, Lionel Belmore, Stanhope Wheatcroft, Daisy Belmore, Niele Oldham, and Mabel Crawley, all did admirably. This week, Konrad Dreher and company in Der Fidele

Vokes in The Trouble Makers 10. Jeff De Angelo in The Beauty Spot 14.

BELLAIRE—COLUMBIA (James Tallman): Mountain Ash Maid Chorus Feb. 24; musical treat of the season; delighted the house; deserved B. H. O. Billy the Kid 25 pleased two packed houses. As Told in the Hills pleased fair size audience. The Arrival of Kitty 15. The Rosary 18.

DEFIANCE—CITIZENS' OPERA HOUSE (R. W. Worthington): Man on the Box 8 delighted good house. John McMan as Worburton and Miss Johnson as Betty very good. Rose and Shamrock (local) 17. Miss Bond, of Fort Wayne, in musical recital 22. Howe 24. The Wolf 29.

LIMA—FAUROT (L. H. Cunningham): The Speedy 8 pleased. The Blue Moon 11 pleased two good houses. Jefferson De Angelo in The Beauty Spot 13 drew good house. U. T. O. 15. The Cow and the Moon 18. Joseph P. Sheehan and the Sheehan English Grand Opera co. in 11 Traviata 22.

FINDLAY—MAJESTIC (J. B. Swafford): The Man on the Box 9: excellent co. and good

business, and Grace George in House for the Money follows.

The Moon had The Girl in the Train, which contains some exquisite music and much humor, and was entertaining. Frank Denlake, Nellie Fisher, and Vera Hildbrand scored. Robert Hilliard and co. in A Fool There Was this week, and The Arcadians in the understudy.

Madame Sans Gene was given a splendid production at the Duquesne, and the Harry Davis Stock company was well cast. Mary Hall deserves praise for her clever work. Her Own Way is this week's bill.

The Sun King in the offering at the Lyceum the current week, and Paid in Full was well acted at this house last week before large audiences.

The Barrymores hold forth at the Gayety, and Edward Hays in The Wine Day in Society is the bill at the Lyceum Academy.

ALBERT S. L. HEWES.

## SPRINGFIELD.

## A Busy Week Recorded Here—Good Bills and Business—Poli's Offerings Pleased.

A busy week at the Court Square opened 13 with leaders Duncan, the dancer, and Lamrock, leading the New York Symphony Orchestra, furnishing both authentic music and dancing. Kol Sholer, a Yiddish play by a Balkin co., followed 14. Otis Skinner in his case 15, his Uncle Remus is a fascinating study. The supporting co. was excellent. Seven Days, much heralded, came 16, 17, and good old Prince of Plines, ten years old, returned 18 and played matinee and night to capacity; sufficient guarantee of its hold on the popular heart. Joe Dandy, the dancer, the co., and the untarnished Savage production pleased. Henry Miller in The Hawk 20, 21. Aborn English Opera co. 22-25. Boston Symphony Orchestra 27. Carmen, Meis, Constantine, and others in concert 28. Night Kyes 29, 30. Uncle Tom's Cabin 31, April.

Poli's bill 13-15 was a very popular one, with Rolfe's Courtiers as headliners, the eleven artists giving a fine programme. Other hits were Melrose and Kennedy, the Scotch Bumpy Bumps, Deveraux and Arnold, Gordon-Birded co., Hoffman, Juster: Gordon and Marx, German comedians, and Corcoran and Dixon in blackface. Manager Brown feels a little bit unworried for two St. Patrick's days. Since he took charge of the house he has put green globes on the electric lights in the boxes and never a soul has said a word about it.

The Gilmore's burlesque policy continues to draw big houses. The Big Banner Show, with Gallagher and Shean featured, was the attraction 13-15. Clark's Runaway Girls come 20-22.

EDWIN DWIGHT.

## SALT LAKE CITY.

## The Garrick Stock Company Popular Here—The Shubert Opens Under New Management.

The Girl in the Taxi, which should have appeared at the Salt Lake Theatre 13, was delayed by railroad washouts.

At the Garrick the stock co. presented The Prince Chap 6-11 to good business. Jane Wheatley, James Durkin, Walter Seymour, and Jessie Brown were each popular.

At the Orpheum Mr. and Mrs. Frederick Allen, who are old favorites here, were warmly greeted in their playlet, His Phantom Sweetheart. The Hanlon Brothers have one of their unique acts and were popular. Others were: Ernest Schuch, Frank and Rose Gordon, Charles Brown, and daughters, Clayton White and Marie Stuart, Frank Rogers, and the kinodrome.

The Shubert resumed its old name, and opened 13 under management of Max Florence and Alvin Curtis. They have a co. composed of several of their former successful people, chief among whom are Lillian Sutherland, Jack Curtis, and the Prager Sisters, Doris Wilson, the new leading soprano, recently put in a week at the Orpheum, where she was well received. The chorus is good-looking and dance well. The house was packed on the opening night, the Heusack Family being the name of the offering.

C. E. JOHNSON.

## OMAHA.

## The Lion and the Mouse at the Brandels—Other Good Attractions.

The Lion and the Mouse was presented by a fair co. at the Brandels 9-11. Business was light. Roland and Clifford's well-balanced co. was seen in The Rosary 12-15. The vocal numbers were unusually well given. Managers Burgess and Woodward announce at The Mercy of Tiberius 16-18. The White Captive 19-22. Raymond Hitchcock 23-25. Ben-Hur week of 27. The offerings at the Orpheum for week of 12 are: Ernest Verza and Adele, McDonald, Crawford and Montrose, the Five Armasis, James H. O'Brien, Elida Thomas, and Lou Hall. Ed. Wynn and P. O'Malley Jennings, and Austin's Animal Actors.

At the Gayety Fred Irwin's big aggregation is doing quite well thank you, and Manager Johnson announces Fred Irwin's new Majestics for week of 10.

The Krug has Dave Martin's Barbersquers 12-15: business is fair.

The American has a bill of unusual excellence week of 12, consisting of Mankin, Turkey Boyd, McDonald and Huntington, Kitty Edwards, Herman Lieb, Carroll and Cooke.

The Eva Lang co. is giving The Heir to the Heir at the Boyd week of 12, with Arizona underlined.

The Sheehan English Grand Opera co. 13: excellent co.; pleased enthusiastic house. Superba 23.—T.M.: J. B. Swafford has been appointed manager for another year. Best season since the house was dedicated.

STURBEVILLE—GRAND (A. M. Morley): Vogel's Minstrels 10: business and attraction fair. The Cow and the Moon 13 satisfied fair house. Jesse James 25.—NATIONAL (W. O. Hartshorn): Ray-Till-Hays, Leah Stanley, Chito Brothers, Six Jolly Jugglers, and the Five Alarcons; pleasing good business 13-18.

LANCASTER—CHESTNUT STREET OPERA HOUSE (George W. Tannehill): The Blue Moon 8: excellent co.; medium business. John W. White Musical Comedy co. 9-11 in Two Old Grannies, At Atlantic City, and Sweet Sixteen; poor business.

BUOYRUS—OPERA HOUSE (W. F. Gehrbach): A Cheerful Liar (home talent) 10 pleased fair attendance. Mer on the Box 13: excellent business and attraction. The Climax 20. Howe's pictures (audience Kings Daughters) 21. The Blue Moon April 20.

## Leonard Shepherd

AS  
The  
Marquis  
of Steyne  
IN  
"Becky  
Sharp"  
WITH  
Mrs.  
Fiske

"Mr. Holbrook Blinn has been succeeded by Leonard Shepherd as Mrs. Fiske's leading man, and his work last night as the cruel, scheming libertine, Lord Steyne, showed him a finished actor."—New Orleans Picayune, November 22, 1910.

"As the Marquis of Steyne, Leonard Shepherd, with his satyr-like, sardonic smile, was superb."—Baltimore Star, February 21, 1911.

"Leonard Shepherd, an impressive 'Marquis,' who looked the part and acted it superbly."

"Next in point of merit to Mrs. Fiske was the Marquis of Steyne of Leonard Shepherd. Mr. Shepherd presented the character of the debauched, decrepit old Marquis in the clearest possible manner."

"In the affair in the third act, the work of the participants (Mrs. Fiske and Mr. Shepherd) was admirable. Mr. Shepherd gave a particularly strong and picturesque portrait of Steyne, and everything he did was watched with the respect that always compliments the artist in his profession."—Boston Globe, January 31, 1911.

"Mr. Shepherd came nearer the art of Mrs. Fiske in his characterization of the withered rake, Steyne. There was viciousness in his face and he struck just the right tones in the scenes where the polished, time-worn marquis frankly shows himself."—Philadelphia Evening Item, February 7, 1911.

"Leonard Shepherd, both in make-up and acting, gives a splendid rendering of the role of the aged libertine, the Marquis of Steyne, his work being characterized by its polish."—New Orleans Daily News, November 22, 1910.

"Leonard Shepherd contributed a singularly artistic and clever bit of work as Steyne."—Louisville Herald, January 6, 1911.

"Leonard Shepherd as the Marquis of Steyne plays the role true to fact."—He was the personification of a lust."

"The honors going to — and Leonard Shepherd as the Marquis of Steyne, whose worldly wickedness was absolutely taken from the book."—Baltimore Sun, February 21, 1911.

## IN "HANNELE"

"The impersonation of Mattern the Mason was all that it should have been. Pictorially the character was perfect. The part was acted by Leonard Shepherd, who has just arrived to take Blinn's place in Mrs. Fiske's company. He is a master of make-up, as he proved when he acted Trivulzio in 'Moana Vanna.'"—Chicago Daily Journal, November 8, 1910.

## WANTED

To hear from First-Class Stock Companies for Spring and Summer Season.

Good Theatres in Michigan

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Battle Creek, Mich.

Hart's Theatre, Philadelphia

WANTED, ATTRACTIONS

Weeks April 3, May 1, May 8. Musical Comedy, or Melodrama. Address

JOHN W. HART, Hart's Theatre.

WOOSTER.—OPERA HOUSE (Kettler and Limb): As Told in the Hills 3: fair house. The Climax 22. The Man on the Box April 3.

TEFFIN.—GRAND OPERA HOUSE (C. F. Collins, mgr.): The Man on the Box 11 pleased two good-sized houses. The Thief 24.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. E. Wolfe): The Rosary 2 pleased.

## OKLAHOMA.

VINITA.—AUDITORIUM (W. O. Marre): Thomas Dixon in The Sign of the Father 9 pleased capacity. AL G. Field's Minstrels 15.

—ITEM: Contractor will start to remodel the Auditorium, and the house will go under the name of Grand Theatre. Dan Myers will be the manager.

MALESTER.—BUBBY (H. A. Spielberger): The Cheater 3: good co. and house. The Girl from Home 4 pleased. Olga Netherole 7: had fine business. The Flirting Princess 9: ex-



## PLAYING WITH Zelda Sears—The Nest Egg

### ROUTE:

St. Louis, Mo., March 19-25; Cincinnati, O., March 26-April 1; Pittsburgh, Pa., April 2-8; Washington, D. C., April 9-15; Baltimore, Md., April 16-22; New York—Grand, April 23-29.

cellent co. and business. The Sign of a Father 11. Seven Days 14. Chocolate Soldier 15.

## OREGON. PORTLAND.

### The Baker Stock Company at the Baker and Bungalow—A Notable Engagement.

The Midnight Sons was the attraction at the Heilig, opening 15, and business good all week. Edward Terry in Sweet Lavender and The Magistrate 13, 14.

The finest production ever given in this city of The Wolf was given by the Baker Stock co., at Baker Theatre, week opening 5. Thurston Hall as Jules gave a forceful portrayal, as did J. Frank Burke in the role of the old Scotchman. Andrew McFadden. A fine bit of comedy was afforded by Walter Gilbert as the young engineer. Ida Adair as the patient Hilda made of the part all that could be desired. Frank Denithorne as McDonald gave a sincere picture of the villain, and Marshall Farnum as Baptiste gave strength to the small part. Quincy Adams Sawyer 12-18. A Texas Steer 19.

Brown's in Town was the offering at Bungalow Theatre, opening 5, produced by the Baker Stock co., as only six of the co. were added in The Wolf. Henry Stockbridge and Fay Halter, who wear a genuine harem skirt, were featured, having several songs which interrupt the story delightfully. A big part of the comedy falls to John Burton as Brown's father. Earl DeWitt, a former Baker player, was responsible for the excellent staging of the production. Father and the Boys 24-April 1.

Dillon and King, supported by the Lyric Musical co., were seen in In Alabama week 6 at the Lyric. The Champion Girl 13-18.

Manager George L. Baker announces a special stock star engagement of Florence Roberts. Theodore Roberts and Thelma Berges supported by the present Baker Stock co., and opening 27 with Jim the Penman. This will be probably the first time in stock that three people of such high standing have been brought together in a single organization outside of New York. The engagement is a limited one and several of the most noted comedians of these people will be presented, including in all probability Sam, Sham, The Country Girl, The Merchant of Venice, Tea of D'Urberville and Magda. Already the managers are beginning to talk about the event, which has just been announced in this city, and it should prove the most brilliant season of its kind Portland has ever known.

JOHN F. LOGAN.

**MEDFORD.—OPERA HOUSE** (Charles D. Hasler): Richard Jose co. in Silver Threads; good co.; pleased a good house. The Merry Widow 31. Madame Sherry April 5.

**SALEM.—GRAND** (John F. Cordray): The Houseman, under the auspices of the Y. M. O. A., 8; filled the house and pleased. Man on the Box 13. Father and the Boys 27.

## PENNSYLVANIA.

**SCRANTON.—LYCUM** (Thomas M. Gibbons): Madame Maximova in Comtesse Coquette 10; one of the best co. of the season to a capacity house; large audience; numerous hearty curtain calls. Howe's moving pictures 11, with matinee; excellent; to the usual capacity business. The Man from Home 23.—NEW (JOHN R. RAY) (J. H. Deeking): The Sign of the Four was presented by the Pull Players 6-11 to the usual excellent business. All the parts were ably sustained, especially by Harold Claremont as Sherlock Holmes, Duncan Penwarden as Jonathan Small, Augusta West as Mrs. Sholto, and Gilberta Faust as Mary Morstan, who merit special mention. Pretty Peggy was the offering the week of 18 to capacity houses. Rose King in the title-role was excellent, and captured the audience on her first appearance here; numerous curtain calls. Temperance Town 20-25.—POLI (J. H. Deeking): A very good bill week of 8 with Max and Lillian Berr and co. as a headliner scored. McConnell and Simpson, Cadets De Gascome, and others to the usual capacity houses. For week of 13: Frank Fogarty was the leader, and scored big. Flo Irwin and co., Marie and Billy Hart, the Four Oestels, the Six Kirschmiller Sisters, and others to excellent business.—COLUMBIA (G. Nelson Teets): The World of Pleasure 6-8; excellent co. and business. Harry E. Yost, Eva Mull, Harry Marks Stewart, Dorothy La Mar, and H. Terry merit special mention. Miner's Bohemian Burlesques in The Belle of the Boarding School and Fatsy in Paris 9-11; co. and business excellent. Andy Gardner and Ida Nicolai were featured and made good. The Sisters Valmore merit special mention. The Star Show Girls, with John T. Baker and Louise Lynn, 12-15; co. excellent, to good business. John T. Baker and Louise Lynn scored hits. Frank Murphy and co. in His Colors Saved Him made special mention. The High Rollers Extravaganza co. in A Glorious Night and Helene's Hotel 16-18; co. and business excellent. Harry L. Cooper and Violet Hilton were featured and made good. The Big Review, with Frankie Heath and Harry Lavan, 20-22. Fat white and co. 23-25.—ITEMS: Thomas M. Gibbons, the successful manager of the Lycum, has been engaged as manager of Scranton's Luna Park for the next season. He intends to make many improvements in the Park, besides having more permanent attractions.—Augusta West, who has been playing heavily with the Pull Stock co., has tendered her resignation. Her many friends deeply regret her going.—Gilberta Faust, who has been playing leads, will take the heavies, and Rose King, who comes here from Brooklyn, is the new leading woman, although she has been here only one week and has already become a favorite.—Manager Teets of the Columbia, has nearly completed his arrangements for a stock co., at that house for the Summer season. The burlesque season will close May 1.

**READING.—ACADEMY** (Phil Levy, res. mgr.): George Evans' Honey Boy Minstrels delighted a large audience on their second visit to this city 10; Mr. Evans was, of course, the chief funmaker, but was ably assisted by a clever corps of entertainers; the entire production was first-class and terminated with the musical farce, The Fireman's Picnic. A fair-sized audience greatly enjoyed the joint concert by Beanie Abbott and David Bispham, the eminent baritone, 13. Her voice was one of exceptional clarity, and her work elicited rounds of applause. Mr. Bispham's recitation to music of Longfellow's "Robert of Sicily," as well as his numerous solos won the admiration of all. Harry M. Gilbert was the piano accompanist and soloist, and his execution was brilliantly accurate. Edmond Hayes in The Wise Guy in Society was at the head of a clever troupe of burlesquers, who played to full houses at both performances 14. Several good comedians and a good singing chorus featured the production. There was no olio. One of the most pleasing musical plays of the season was Bright Eyes, with Cecil Lean and Florence Holbrook, 15. An audience, not exceptionally large, but thoroughly appreciative, was in attendance and liberally applauded the co-stars. Mr. Lean's style made a hit with the audience immediately, while Miss Holbrook's cleverness was at once apparent. Vera Finlay was the chief support, and acted well. Beverly B. Dobbs' lecture with motion pictures on "Alaska," 16, with matinee. The Texas Ranger 18, with matinee. William Hodges in The Man from Home 20. Moulin Rouge Burlesques 21. The Red Mill 22. The Flower of the Ranch 23. Howe's motion pictures 24, 25. Lillian Russell in In Search of a Sinner 27.—ITEMS: After having exploited popular melodramas for an entire season, the management of the Grand Opera House has reverted to vaudeville, offering three acts and moving pictures for 5 cents.—The Irene Myers co. moved to Shamokin, where they appeared one week, after which they are looked for at Norristown.—Erwin J. Rutan, a former resident and member of the Penn. Wheelmen, appeared at the Hippodrome 13-18. Mr. Rutan was assisted by two tots, Ellis and Dorothy Armstrong, who sing and use two small pianos. Several social affairs were given in Mr. Rutan's honor.—Ellis Valentine, of this city, was in town as a member of the Bright Eyes co.—Harry Wilson, for a number of years doorkeeper at the Academy of Music, is confined to his home by illness.

**LANCASTER.—FULTON OPERA HOUSE** (C. A. Yecker): Henry Ellsworth's illustrated lectures on Oberammergau and the Passion Play 13, 14, pleased fair-sized audiences. The Quality of Mercy 15, with an excellent co., including Nettie Bourne, W. S. Hart, Howard Hall, and Ann Sutherland, scored a big house. The Volunteer Organist 17. Beverly B. Dobbs' motion pictures 18. Irene Myers Stock co. 20-25.—FAMILY (Edward Mowatt): The Family Stock co. in The Fatal Card 13-18 began an engagement to large and well pleased audiences. The following appeared in the play: Edgar Van Rensselaer, Harry E. Yost, J. Blunkall, Robert Thorne, Arthur B. Stein, William Lambert, Emory Blunkall, Tom H. Roberts, Ray Carr, Belle Mitchell, Susanne Howe, Anna C. Turner, and Flora Passig. E. J. Blunkall is the stage-manager. Special scenery painted by George S. Fleming added interest to the production.—ITEMS: A new theatre in the heart of the city will be erected here and ground will be broken in April. It will be located in the rear of the Aurora House and Trout Building, corner of North Queen and Chestnut Streets, with main entrance on North Queen Street. The cost of the building is estimated at \$100,000 and will seat 2,500, with two galleries. It is understood that Lancastrians are financing the enterprise. It will be under the management of Howard E. Doane, the proprietor of the Hippodrome motion picture theatre. It will open early in the fall. The high-class vaudeville, but it said the Klav and Erlanger's attractions will also be booked.—The death of John A. Snyder has caused those interested in his estate to abandon the plans for the erection of a new theatre.—Manager C. A. Yecker and Frank McGowan went to New York 9, where they arranged to have Arthur Fryer's band to open the season at Rocky Springs Park May 30.

**HARRISBURG.—MAJESTIC** (N. C. Mirick): At the Old Cross Roads 9-11; first time in this city at popular prices and the attendance was very good; co. is a good all-round co. Bright Eyes 14; first appearance of this co. in this city and called out a very good attendance. David Bispham and Beanie Abbott in concert 15; the house was well filled with music lovers and the concert was a success in every particular. Howe's travel pictures 17, 18. The Bachelors' Club 22. Black Patti 24.—ORPHEUM (O. Floyd Hopkins): Week of 13-18: Valentine and Bell, cyclers; Emilie Gardner, soprano; this article is a resident of Steelton, which adjoins Harrisburg, and has sung in this city on other occasions with success; George Auger and co. in Jack the Giant Killer; the co. claims to have the largest actor as well as the smallest actor among the comedians, and were well received; Arris Hathaway, Ethel Kelly and Joe Mack did a turn that ranks with the best of them, winning loud and loud applause; the Columbia Four, quartette and comedians; Willis and Hanson, equilibrists. The headliner, On the House-top, was a mine of merriment.

**ALLENTOWN.—LYRIC** (W. E. Worman): At the Old Cross Roads 2-4, with matinee, drew fair business; the co. is capable and performance pleased. The Duckling in the Basket; co. matinee and night 6, filled the house both performances; pleased very much. The Oberammergau Passion Play pictures 7, 8, and the good-sized audiences gave their closest attention to Henry Johnson, the lecturer. The Texas Ranger 9, pleased 2 fair-sized houses. Honey Boy Minstrels 11, featuring James J. Corbett, drew two good houses, giving general satisfaction. After the night performance Mr. Evans and his co. were the guests of the local Order of Moose. Burlesque night 12: The Wise Guy co. held the boards; two performances were given, which attracted the usual burlesque audience. B. S. houses; performances kept the audience in an excellent humor. The Lehigh Valley Symphony Orchestra were greeted by a full house 14; the programme was composed of some very exciting and difficult numbers, and the musical concert the best that the orchestra has given in its four years of existence. Moulin Rouge Burlesques co. 20. William Hodges in The Man from Home 21. The Cinderella Girls 22. The Roxy 24. Lillian Russell 25.

**ALTOONA.—MISLER** (S. C. Misler): The Cowboy and the Thief 11; good house. Bright Eyes 13; S. R. O. delighted. The Wise

Guy Burlesques 16, 17; good patronage. Jeff De Angela in The Beauty Spot 18 to capacity. Lillian Russell 22. Moulin Rouge Girls 23. The Girl and the Kaiser 24. Grace George 25.—ORPHEUM (A. R. Denman, res. mgr.): This playhouse is celebrating its third anniversary. Although this week and is meeting with tremendous success; packed houses are the rule and the bill is composed of the Models of Jardin de Paris as the headliner, with Mr. and Mrs. Thornton Frial, Stella Karl, Johnny Bell, Uncle Josh, and the Orpheum. Next week, James Lasky's On the House-top.—ITEMS: Dan Paul, formerly of the Mishler Orchestra, but now with the Bright Eyes co., was a welcome caller this week and still knows how to master the trumpet.—The Majestic, a new picture and vaudeville house, will open in the very near future. Cecil Lean of the Bright Eyes co. was a visitor this week and looks hale and hearty as ever.

**MAHANOY CITY.—KAISER GRAND OPERA HOUSE** (M. C. Kaiser): Cowboy 8; good business. Honey Boy Evans' Minstrels 9; house sold out for both performances day before; very fine; audiences "tickled to pieces." Honey Boy Evans, Marks Corbett, and King scored heavily. My Cinderella Girl, with matinee, 25. Howe's pictures 23.—ITEMS: With Honey Boy Evans and James J. Corbett as the guests of honor, the Honey Boy Minstrel co., seated at tables along with a dozen local celebrities, Charles Kaiser, manager Kaiser's summer insurance here, played host at Kaiser Hotel after performance 9. Corbett, Evans, King and several others made speeches. Mrs. Margaret Kaiser, owner of Grand, banqueted 200 employees 16 in honor of her seventy-third birthday anniversary.

**HONESDALE.—LYRIC** (S. H. Dietrich): Le Mont's Fun Makers in The College Girl 20 and A Prince for a Day 21. Lasting Wild Animals in Africa, by Buffalo Jones, 22. The Flower of the Ranch 30.—ITEMS: At a meeting of the Honesdale Realty Co. 14, the Lyric Theatre lease was renewed to Benjamin H. Dietrich, who has very successfully managed that theatre since its completion about three and a half years ago. The renewed lease takes effect on June 1 and gives the lessee and manager full control of entire building for a period of five years. It is rumored that Mr. Dietrich is about to complete arrangements to take over two other houses.

**JOHNSTOWN.—CAMBRIA** (H. W. Scherer): The Cow and the Moon 9; fair attraction and business. The Ducklings 10; good performance and business. Bright Eyes 11; fair attraction and good business. The Cowboy and the Thief 13; good attraction and fair business. Jacob Silber's All-Star Yiddish co. in Driven from Home 14; good attraction and fair business. The Wise Guy in Society 15. The Beauty Spot with Joe De Angelis 16. Lillian Russell in In Search of a Sinner 21.

**CLEARFIELD.—NEW OPERA HOUSE** (Thomas E. Clark): Price and Butler co. 9-11; good co., to fair business. Plays: The Old Minister's Boy, Lady Nell, Fighting Parson, Monte Cristo, Shamoo O'Brien, The Little Detective, Fatal Wedding, Movers, Price and Butler and Miss Millie Marlowe, scored the biggest hits. Helena Seligson, pictures 13, 14. The Cowboy and the Thief 15. California Girls 31. The Climax April 6. A Texas Ranger 6. Firing Line 17. State College Thompsons 20. Junior Class play 24.

**WARREN.—LIBRARY** (F. R. Scott): Helen Grayce and co. 12-18 opened to large business, giving best of satisfaction. Plays: House of a Thousand Candles, Man of the Heron, Glensman, Beyond Pardon, Little Brother of the Rich, Squaw Man, When Knighthood Was in Flower, and Three Weeks. Viola Allen 25.—WOODWARD (Clare Berger): Alquist and Clayton, Schaar-Wheeler Troupe, Haywood Sisters, Imperial Musical Trio, and pictures; strong bill; well patronized 13-18.

**WILLIAMSPORT.—LYCOMING OPERA HOUSE** (L. J. Fisk): George Sidney in The Joy Rider 9 to a small but appreciative audience; George Sidney, Dick Hume, and Carrie Webster were well received. Beanie Abbott and David Bispham in concert 14 to a fair sized and enthusiastic audience; one of the best of the season.—THE FAMILY (Robert Ellis): Vaudeville specialties and motion pictures 13-18 to fair sized and pleased audiences; Mr. Ellis is giving some strong and expensive specialties.

**NORRISTOWN.—OPERA HOUSE** (A. and L. Sablosky): A Texas Ranger 11 pleased good business. The Champion Stock co. 13-18, presenting The Power 11 by Ethel co., short hair plays here four times, and, of course, failed to draw. Himele's Associate Players 13-18 in Anita, the Singing Girl, Lena Myers, Charlotte Temple, The Coward, Iahmal, Sweetest Girl in Dixie, and in Arizona. Madame Sherry 23.

**YORK.—OPERA HOUSE** (B. C. Penta): Thomas H. Shea played to good business Feb. 27-4. Plays: The Self-Made Man, A Soldier of the Cross, The Belle, and Dr. Jekyll and Mr. Hyde. Evans' Minstrels did fair business and gave good performance 8. The Roxy 11. The Volunteer Organist 15. The Texas Ranger 22. Lillian Russell 24. Himele's Stock co. 27-April 1.

**BUTLER.—MAJESTIC** (George N. Burkhalter): Bright Eyes 10; excellent attraction; well staged; co. of unusual merit; enthusiastically received by good house. The Ducklings

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11; very good co.; played to two fair houses. Irene Jeavons co. 13-18; very light business. Lillian Russell 20. Madame Sherry 21. Grace George 25. Burlesque 25.

**HANOVER.—NEW OPERA HOUSE** (J. Clair Magle): Moulin Rouge Girls, featuring May Burns and Harry Welch (return) & pleased fair sized male audience. Roxy 19. Two (phases) (local) 21. Flower of the Ranch 19. Texas Ranger 31. Paid in Full 24. Richard P. Hobson 25.—ITEMS: Hanover, Star and Casino continue to good business.

**DU BOIS.—AVENUE THEATRE** (A. P. Way): Graustark 6; fair business and co. George Sidney in The Joy Rider 8; good business matinee and evening; co. excellent. The Thief 9; good performance. The Cowboy and the Thief 14; fair performance; medium business.

**BRADFORD.—THEATRE** (Jay North): The Chocolate Soldier 11; satisfactorily produced, to packed house; Jesse James 13; fair attendance. Viola Allen 20. The Blue Moon 25.—GRAND (H. L. Helt): Byman and co. in comedy, Valene and Moore, acrobats, Ina Gough, ballads, and pictures, to good business.

**LATROBE.—SHOWALTER** (W. A. Showalter): The Runaway Banker 2; poor co. and business. The Thief 4; two performances, to good business by most capable co.; especially pleasing was the emotional work of Lucille Spinnay.

**LANSFORD.—SHARPE'S OPERA HOUSE** (Ed. Kirby): Viola Allen in The White Sister Feb. 15; exceptionally strong co., to S. R. O.



The Man of the Hour 20; good co. and business. My Cinderella Girl 24.

**THEATRE** (George W. Lowder, mgr.): Russian Symphony Concert 10; musical treat; fine house. Jesse James 14; light business. Goddess of Liberty 22. Blue Moon 25.

**LIBRARY** (Harry W. Parker): The local theatrical season closed some weeks ago, and the Opera House is now and will continue to run pictures and vaudeville during the summer.

**ACADEMY** (Ben F. Mack, mgr.): The Chocolate Soldier 10; very good co.; gave entire satisfaction to capacity. Jesse James 16. Bernice de Pasquelli 20. The Blue Moon 21.

**CHESTNUT STREET OPERA HOUSE** (Fred J. Byrd): The Flower Queen (local talent); 17; benefit of the American Club of this city. My Cinderella Girl 20.

**NEW CASTLE—OPERA HOUSE** (C. H. Smith, mgr.): Gardner-Vincent Players in The Lass 6-11. The Chorus Girl 13-15; musical; fair.

**OPERA HOUSE** (E. C. Morgan): Vaudeville 11; fair co. and moderate patronage. A Texas Ranger 13; fair sized audience. Volunteer Organist 15.

**CHATEAU—OPERA HOUSE** (J. F. Smith): Pictures and vaudeville 8-15 pleased large business. The Passmore Trio 20. Lyman Twins 21.

**GRAND** (G. B. Swartz, mgr.): The Chocolate Soldier 9 to capacity; exceptional co. Lena Washburn in Jesse James 17.

**NIXON** (C. D. Miller): The Minstrel 9; pleased capacity house. The Minstrel 20. Washington-Jefferson College Musical Club (local) 22. Goddess of Liberty 25.

**LAIRD OPERA HOUSE** (W. M. Miller): McKen, hypnotist, 13-15; good business. The Blue Moon 20. Galvani 21. Government display 22.

**NIXON** (C. M. Reed): Passmore Trio 6-7 to good business. The Chorus Girl and the Trio 20. Grandstar 22.

**JEFFERSON** (J. C. Smith): The California Girls 11; good business. The City Sports 15.

**BACHE AUDITORIUM** (Dorothy and Darby): The Wolf 20.

## RHODE ISLAND.

### PROVIDENCE.

Dorothy Donnelly and Malcolm Williams Won Approval—Managers' Protective Association.

Following a most successful run in Boston, Madame X proved equally popular at the Providence Opera House 18, where it remained throughout the week to capacity houses. In the principal role Dorothy Donnelly is particularly effective, and the fine work of Malcolm Williams in the role of the Prince of Wales is also especially well cast. The Three Tunes 20-22.

James Forbes has constructed four acts of bright and clever comedy in The Traveling Salesman, which is on view at the Empire 13-15. Frank McIntyre has the principal role of Bob Black and invents the character with a map and compass. The managers and representatives of all the principal theatres in the State were in attendance, and elected Charles Lovernberg, of the New Star Theatre, Pawtucket, secretary; Charles Allen, of the Boston Theatre, Providence, vice-president; and A. A. Spill, of the Empire, Providence, treasurer.

**PAWTUCKET—BIJOU** (David B. Buffington): The Blue Moon 6; in vaudeville. But No Wife 12-15 to fair business. Leah Hallack as White Windfall was excellent. Margaret Meador as Belle Morvin was good. Marion Tarrant as Mary Shannon, Anabelle Moon as Marjorie Winslow, Frank E. Elliott as Paul Winslow was good. The managers and representatives of all the principal theatres in the State were in attendance, and elected Charles Lovernberg, of the New Star Theatre, Pawtucket, secretary; Charles Allen, of the Boston Theatre, Providence, vice-president; and A. A. Spill, of the Empire, Providence, treasurer.

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27; good attraction, to fair business. The Traveling Salesman coming.—**HOLLAND HALL**: Scovgaard Concert co. 10.

**SPARTANBURG—HARRIS' THEATRE** (Herting and Audis): Lillian Russell 2 to packed house. The Paradise of Mahomet 3 to packed house, but highly pleased. Lyman Twins 6 to topheavy house.

**CHARLESTON—ACADEMY** (Charles R. Matthews): Adelaide Thurston in Miss Ananias 11, and matinee, pleased paying business. De Wolf Hopper 15. Sarah Bernhardt 17.

## SOUTH DAKOTA.

**SIOUX FALLS—NEW THEATRE** (Fred Becker): Girls 5; first-class co., to good business. Burgomaster 5; excellent co., to a full house. The Cat and the Fiddle 10 pleased a full business. U. T. C. 11 to good business. The Cowboy and the Girl 12; full house; good co.; pleasing. Wrestling Match 17. Hugo Koch in The Port of Missing Men.

**WATERTOWN—NEW METROPOLITAN OPERA HOUSE** (G. H. Drummond): Will open with The Burgomaster 17.

## TENNESSEE.

**CHATTANOOGA—ALBERT** (P. R. Albert): May Irwin in Getting a Polish 6; pleased good business. The Newlyweds 9 pleased fair business. The Firing Line 15, 16. Grace Van Studdford 17. Lyman Twins 18.—**LYRIC** (H. G. Cassidy): Dr. Herbert L. Flint pleased fair business 8-11.—**BIJOU** (O. A. Reed): Brewster's Millions pleased fair business 6-11. The Thief 13-15 (except 14). Madame Sarah Bernhardt 14.—**ITEM**: Madame Sarah Bernhardt transferred from Lyric to Bijou 14, on account of Bijou being larger.

**KNOXVILLE—STAUD'S** (Fritz Staud): Newlyweds and The Firing Line 10; pleased small audience; very good cast, with Master Earl Knapp and D. L. Don in the leading roles. Dollar Princess 12. Bernhardt in Camille 15. The Firing Line 16-18.—**WILLS' BIJOU** (Fred Martin): The Thief 6-12; very good attraction, to fair business. Brewster's Millions 13-15.—**GRAND** (Frank Rogers): Madame Gertrude, Redwood and Gordon, Max and Max, Grace Orma, Cavanna, and Bright Light motion pictures; good business all week.

**BRISTOL—HARMELING THEATRE** (Harry Bernstein): Harry Foote's Slumberland pleased poor business 10, 11. Lyman Twins in The Prime Winners 21. Firing Line 24. Billy Clifford 25. Buster Brown 31.

**DYERSBURG—AUDITORIUM** (Scott Brothers): The Sign of the Father 8; co. excellent; small business. Daniel Boone on the Trail 9; co. fair; packed house.

## TEXAS.

### SAN ANTONIO.

Paul Gilmore, James K. Hackett, and Lew Dockstader at the Opera House.

At the Opera House Paul Gilmore in The Bachelor and The Mummy and the Hummingbird 3, 4, to poor business. James K. Hackett in The King's Game 7 was the treat of the week. Mr. Hackett made his first appearance here in this play and was a favorite the moment he stepped on the stage. Business was good. Mr. Hackett expressed himself as pleased with his Southern trip so far, and hoped to return soon. Lew Dockstader and his Twentieth Century Minstrels 8, 9 was better than over this year. Mr. Dockstader always plays to capacity houses here and this 9 is no exception. The Girl in the Taxi 12, 13. The Traveling Salesman 14, 15. Blanche King in The Yankee Girl 16, 17. Louis Mann in The Cheater 18. Madame Sherry 21, 22. May Irwin in Getting a Polish 23, 24. Three Twins 25, 26. Blanche King in The Other Women 27-28. Harry Butler in The Firing Line 29, 30. Chocolate Soldier 1-3.

**FORT WORTH—RYER'S OPERA HOUSE** (P. W. Greenwall): Virginia Harned in The Woman He Married 6, 7 pleased poor business; co. very capable and the entire production above the average. Mark Smith and Dallas Tyler in The Traveling Salesman 8; very poor business. Louis Mann in The Cheater and The Man Who Stood Still 10, 11; fair business; more than pleased. Mr. Mann, Emily Ann Wellman, and Madame Mathilde Ottobry were above criticism; entire co. excellent. Lew Dockstader's Minstrels 13, 14. Paul Gilmore in The Bachelor 15, 16. The Girl in the Taxi, with Lucille Gardner, 17, 18. Three Twins, with Victor Morley and Bonnie Clifford, 20, 21. Blanche King, with Harry Gilford in The Yankee Girl, 23, 24. Madame Sherry, with Ada Meade and Dallas Weir, 27-29. Miss Minstrelia (local) 30, 31. The Chocolate Soldier April 10.—**PRINCETON** (Arnon Brothers): Rich Brothers, Marie Fitzgibbon, the Behobos, Mitchell and Lambert, La Greca and Norworth, and Princesses 6-11; good business and fair bill; Marie Fitzgibbon, a clever comedienne, was a positive "riot" with her songs and funny stories; Annie Abbott, the Georgia magnet, and others 13-15.—**ITEM**: Manager Mullaly, of the new Majestic, says the date for the opening of the new vaudeville house has not been definitely set, but it will occur some time during April.

**EL PASO—THEATRE** (Crawford and Rich): The Squaw Man 4, 5 to good business. The Circus 8, 10. Gilmore from Reckless 13, 15.

**CRAWFORD** (Crawford and Rich): The Players' Stock co., with Gilmore Brown, are still playing to well-pleased houses. Commencing on 5 they put on The Iron Master, which will run the week out.—**HAPPY HOUR** (Howard Fox): The Jolly Ideal Musical Comedy co. are still crowding them in. King for a Night 5-11.

**ITEM**: Howard Fox, of the Happy Hour Theatre, has leased the Crawford Theatre and the Alhambra from L. M. Crawford and Frank Rich. Crawford and Rich are going to retire from the popular-priced amusements business, and Mr. Rich will devote his time exclusively to the road attractions and the El Paso Theatre. The Crawford Theatre is to be remodeled during the next three weeks, and the entrance placed on Main Street, facing the Plaza. Mr. Fox will on April 1 take charge of the house for musical comedy and the stock co. now playing there will close on that date. Mr. Fox will open the Alhambra about May 1 with a good co., and the Alhambra will be roofed with canvas for the summer season. Crawford and Rich have sold their bill posting plant to Ray McClintock, who has taken charge of the bill posting business in this city.

**WACO—AUDITORIUM** (Aaron Laskin): James K. Hackett in The King's Game 6; excellent performance to crowded house. Paul Gilmore in The Bachelor and The Mummy and the Hummingbird, matinee and night, 8; good performance to large house. Lew Dockstader's Minstrels, matinee and night, 11; fair performance to large house.

**SHERMAN—OPERA HOUSE** (A. B. Saul): The Traveling Salesman 7 to capacity; pleased. The Lorraine-Buchanan co. 8; good business, presenting The Buttery Man and The Little Minister. This co. was billed for balance of the week, and announced Sapho for 10, but resignation of two members of co. made it necessary to change plans temporarily.

**AUSTIN—HANGCOCK OPERA HOUSE** (George H. Walker): Variety Vaudeville 7 to large audience. James K. Hackett in The King's Game 8; packed house; well pleased. Paul Gilmore in The Mummy and the Hummingbird 11, as usual, drew a large house.

**TAYLOR—NEW THEATRE** (F. E. Carradine): Virginia Harned in The Woman He Married 2; excellent performance, to medium house; deserved a packed house. Miss Harned was superb in her emotional parts. Billy Allen's Musical Comedy 10, 11.

**GROESBECK—OPERA HOUSE** (Angela Brothers): The Man on the Box 11; good business; well pleased.

## UTAH.

**LOGAN—THATCHER OPERA HOUSE** (H. S. Hatch): A Gentleman from Mississippi 10 and Seven Days 11; both delighted small houses; bad weather and other attractions partly to blame. College Widow 19, by Agricultural College students.

## VERMONT.

**BENNINGTON—OPERA HOUSE** (C. A. Wood): Madame Sherry 3; very good co.; pleased capacity. Merkle-Harder Stock co. 6-12; excellent co.; good business. Mildred and Boucliers, musicians, 13; fair co. and business. The Girl from Hector's 11; poor business; co. good. Seven Days 20. The Time, the Place and the Girl 23. The Booby April 7. Local minstrels 17. Y. M. O. A. Circus 18.

**BRATTLEBORO—AUDITORIUM** (George E. Fox): Red Mill 9 to S. R. O.; pleased. Seven Days 18.

**BARRE—OPERA HOUSE** (John E. Hoban): Seven Days 10 pleased large house.

## VIRGINIA.

**NORFOLK—ACADEMY** (Otto Wells): David Blapham, in song recital, delighted packed house 6. Lillian Russell in In Search of a Singer pleased capacity business 7. Adelaide Thurston in Miss Ananias 17. Billy Burke in Swagons 20, 21.—**COLONIAL** (S. W. Donalds): Keith's vaudeville and pictures to packed house 6-11. The Police Inspector will be the headline 13-15.—**GRANLY** (Otto Wells): My Cinderella Girl pleased fair houses 8-9. In Old Kentucky 15-18.

**RICHMOND—ACADEMY** (Leo Wise): Otto Wells in Miss X. 4. Bonnie Abbott and David Blapham 7; business only fair. Lillian Russell in In Search of a Singer 8; pleased big house. Human Hearts 11. Miss Ferguson in Dolly Madison 14, 15.—**BIJOU** (Harry B. McInnis): In Old Kentucky 8-11, to good business. East Kent 13-15.—**COLONIAL** (S. E. Lyons): Miller and Russell, Ready's Dogs, Mita Admet and pictures to capacity 6-11.

**STAUNTON—BEVERLY** (Barman and Shultz): Lillian Russell in In Search of a Singer 11; one of the most finished productions of the season; Miss Russell received several curtain calls. The Flower of the Ranch 13, matinee and night; good business and performance. Paid in Full 15. Lyman Twins 25.

**PETERSBURG—ACADEMY** (Dan Bagan): Black Patti Musical Comedy co. in A Trip to Africa 6; fair house; pleased. Human Hearts 13; small house.

**WINCHESTER—AUDITORIUM** (F. H. Hable): Arrival of Kitty 7 pleased fair business. Flower of the Ranch 13 drew well. Paid in Full 21. Black Patti 23. The Smart Set 30.

**DANVILLE—ACADEMY** (A. A. Schenck): The Blue Moon 14; to small but well pleased audience.

## WASHINGTON.

### SPOKANE.

Georgia Oip and Bernard Johnson at the Auditorium—The Lawrence Players Scored Again.

Polly of the Circus, with Georgia Oip in the title-role and Bernard Johnson as the minister, supported by an adequate co. played to big houses at the Auditorium at four performances. 5-7. James T. Powers in Havana 15-19. Gertrude Elliott in The Dawn of a Tomorrow 23. The Arcadians April 9. Marie Dressler 30. James Corrigan and Frances Shannon had the chief roles in The Blue Moon, presented by the Baker Stock co. at the Spokane 5-11. Franklin Underwood and the rest of the co. were well placed. The Right of Way 12-15. The Great John Ganton, presented by the Lawrence Players at the American, with Alf T. Lyons in the title-role, scored 8-11. This was the most ambitious undertaking since the opening of the house. The Ivy Leaf 13-15.

Spokane Lodge, No. 225, B. P. O. E., bought the house and entertained its members at Pan-tages 9 as a compliment to Pauline, who is a member of New York Lodge, No. 1. Del S. Lawrence, leading man of the Lawrence Stock co., playing at the American, has declined an offer from the Shuberts to conduct a summer stock co. on a rental or percentage basis at either Minneapolis, St. Paul, Kansas City, Indianapolis, St. Louis, Providence or New Orleans.

Plans have been drawn for a theatre building at Kellough, Idaho, in the heart of the Coeur d'Alene mining district. William Schaefer, owner, announces the structure will be two stories, with full basement, the auditorium on the ground floor having a seating capacity of from 1,100 to 1,200. The stage will be 30 by 55 feet. The second floor will contain a ballroom, 50 by 90 feet.

Spokane branch of the Drama League of America was organized in the Carnegie Library 10. At the American Theatre the Lawrence Stock co. turned the century mark the night of 10.

The evening was marked by special music and ceremonies, and souvenirs were presented. W. S. McORRA.

## SEATTLE.

Edward Terry and Company Heartily Welcomed Good Work by Landers-Stevens Company.

At the Moore the Seattle Symphony Orchestra, under the capable direction of Henry Hadley, rendered an excellent program 8, which was thoroughly appreciated. Edward Terry and co. in repertoire opened their engagement of three days with a good presentation of Sweet Laverder 9, which drew a medium house, and the whole co. was given a cordial reception. Mr. Terry scored in the role of Dick Peasy. In the cast were Christine Rayner, Kathleen Leigh, Eugene Verne, Adah Barton, Percival Madge-wick, Robert Pateman, William Dexter, Temple Powell, Christopher Steele and Percy Bell. Liberty Hall 10. The Toy-maker of Nuremberg (matinee) and The Magistrate 11. The Mid-night Sons 12-15.

Father and the Boys 5-11 at the Grand was presented in a realistic manner before small and medium audiences, which thoroughly enjoyed the performance from beginning to end. William H. Turner as the Father scored at every possible juncture. In the cast were Edith Young, Marjorie Foster, Grace Huntley, Ann Singleton, Grace Moore, Virginia Nelson, Eugene Shakespear, John Flanagan, Harry Levan and others. Max Dill in Dream City 13-15.

At the Seattle the Landers-Stevens co. gave an effective presentation of Strongheart 5-11 with Mr. Stevens in the title part which he dominated with skill and ability. In the cast were Georgia Cooper, Jane M. Urban, Lillian Mason, Clarence Asper, Charles Yale and others, who contributed to the interest. The audience ranged from small to large houses. In the Bishop's Carriage 13-15.

The Devil 5-11 at the Alhambra was presented with skill and effect before small and medium houses, with Lewis Von Westhoff in the title-role, which was given an accurate interpretation. In the cast were Elizabeth Hale, Evelyn Seib, Bert Hadley, George B. Berrall, Frank H. Howard and others. Same co. in The Callous Bawn 12-15.

At the Lois My Uncle from Japan 5-11 was presented by Daphne Pollard and co. in a manner that amused and entertained audiences ranging from small to large. Miss Pollard as Clara Hackett made the most of the part, while Edward Kellis and Julia Walcott scored in their respective roles. In the cast were Virginia Thornton, James Conway, Harry Cummings and other talent. Miss Clouston 12-15.

A benefit for the relief of sufferers from famine in China was given at the Lois 10, under the auspices of the Seattle Commercial Club, and the performance, consisting of a general programme, was fairly well patronized. BENJAMIN F. MESSEVEY.

## TACOMA.

James T. Powers as Funny as Ever—Max Dill in Lonesome Town Pleased Many.

Havana 5, 6 at the Tacoma drew well, also pleased. James T. Powers was funny even though he had a bad cold. The comedy was good and well dressed. Tacoma's Symphony Society gave their second orchestral concert 9. The conductor of this co. is Professor Olof Hall. The programme included several fine numbers. The members were much complimented. Lonesome Town 10, 11 was certainly a laugh provoker. Max Dill, Roger Gray and Percy V. Brooker proved a strong comedy team. The music was good and the plot punctuated with laughs.—**ITEM**: The girls were at least 75 per cent. pretty, which is a big percentage. FRANK R. COLE.

## WEST VIRGINIA.

**WHEELING—COURT** (E. L. Moore): Dr. Cook 13; good business. Grace George 21. The Girl and the Kaiser 23.—**WHEELING** (Charles A. Fisher): Paid in Full 9-11; fair business. Harry Holligan 13-15.—**APOLLO** (H. W. Rogers): The Moulin Rouge 6-11; good business. The California Girls 13-15.

**CHARLESTON—BULEW** (N. S. Buley): The Henry 5; pleased light business. Little Tycoon (local) 11; delighted. E. E. O. Lillian Russell in In Search of a Singer 13, 14; excellent performance, to fair business. Newly-weds 21, 22.

**BLUEFIELD—KIK'S OPERA** (S. E. Jolliffe): Flower of the Ranch 10; fair, to large audience. The Smart Set 13 pleased good house. The Firing Line 25.

**WESTON—CAMDEN OPERA HOUSE** (Guy F. Grigg): The Keys Sisters' Stock co. 13-15, pleasing large business.

**FARSONS—VICTORIA** (H. L. Bennett): The Arrival of Kitty 10; good, to fair house. Lena Rivers 14; fair, to small house.

## WISCONSIN.

### MILWAUKEE.

Good Bills and Business All Week—Vaudeville Notes and Personal Mention.

One of the best bills of the season is being offered this week at the Majestic, with that happy team of jolly artists, William Hook and Maude Fulton, as the headliners. Next in importance are the ten Pianophonic Minstrels, who offer a bright, unique miniature musical comedy. The balance of the bill includes Mad-den and Fitzpatrick, Nevins and Erwood, Palfrey and Barton, Fay Colera and Fay, Three Shavey Boys, and Richard Nadroff.

A varied bill of excellent vaudeville is affording amusement to large audiences at the Crystal this week. Venus on Wheels, a young woman ventures forth in glove-stitching glossy black tights, does several stunts at trick bicycle riding and is the sensation of the bill. The balance of the programme is first class.

A laughing success entitled A Night in an English Music Hall, presented by Fred Karne's English Pantomime co., with a cast of fourteen artists, is the featured attraction on this week's bill



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friends in Milwaukee, as he was very popular here in former days. Before taking up the theatrical profession as a livelihood Mr. Norris was the local Minnaso correspondent.

**HAU CLAIRE.—OPERA HOUSE (O. D. Moon):** Henry's Pictures 11; to S. O. D. Sells Bears in The Hunt 12; good business and pleased. House of a Thousand Candles 19. Montgomery and Stone 30.—**ORPHEUM (M. L. Dowling):** The Glassmen and Houlihan, the Sicilians, Kate Fowler.

**SHERBOGAN.—NEW OPERA HOUSE (W. H. Stoddard):** Vaughan's Advanced Co. 9. The House Stock 11; 12 in Life for Life. The Typewriter Girl and Wild Flower; co. gave good satisfaction and drew large houses. Miss Nobody from Starland 14.

**APPLETON.—THEATRE (E. L. Goldberg):** Olive Vail in Miss Nobody from Starland 11; pleased two large houses. The Cowboy's Girl 13; small house. The House of a Thousand Candles 15. The Girl of the Moon 19. The Cat and the Fiddle 28.

**OSHKOSH.—OPERA HOUSE (J. E. Williams):** Madame X 7; crowded matinee and night. House of a Thousand Candles 12; two crowded houses. Katie-Did 12; fine performance and crowded house.

**POND DU LAC.—HENRY ROYLE THEATRE (P. B. Huber):** Madame X 8; capacity house; very strong attraction, best of the season. Al. Wilson 14. The Cat and the Fiddle April 1.

**BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson):** Local College Glee Clubs 10, to big house. The Girl from U. S. A. 17. In the Bishop's Carriage 18.

## WYOMING.

**LARAMIE.—OPERA HOUSE (H. E. Root):** Oculid at Vassar (local) 10, to good business. Seven Days 17.

## CANADA.

### MONTREAL.

Walker Whiteside and Harrington Reynolds Well Received—Vaudeville Offerings.

The notable feature of this week's attractions is the visit to the Princess of Walker Whiteside in The Melting Pot. The play is received with mixed emotions, but there can be no question as to the quality of Mr. Whiteside's work.

At His Majesty's Harrington Reynolds is doing excellent work as Father Kelly in The Rosary. Mr. Reynolds is well remembered on account of his good work as leading man in the old Theatre Francaise Stock co. some years ago.

Next week we shall have Mrs. Carter in Two Women at the Princess.

At the Orpheum 13-18 Irene Franklin in character songs scored heavily. Ed. F. Reynolds in a ventriloquist act runs her close second for popular favor. Brent Hayes in a banjo turn pleased greatly, and other acts are Gerald Griffin and co., Klein Brothers and Brennan, Georgie, Abbott and Minthorn Worthley, and Laundry Brothers.

At the Theatre Royal 13-18 The Lady Buccaneers, with Joseph K. Watson, play to good business. Helen Van Buren, Mlle. Emmert in a trapeze act, Martin and Ware in a dancing turn, and Ross and Shaw in a musical act, all help to make one of the best shows the Royal has had this season. Next week The Rector Girl.

**HAMILTON, ONT.—OPERA HOUSE (A. R. London):** The wave of prosperity continues notwithstanding the Lenten season. To say that The Three Twins repeated its former success in this city is putting it mildly, for it was an unequalled triumph; for three nights and a matinee (the 8th) the City 8, The Goddess of Liberty 18; audience small. Vesta Victoria 18, 19. Madame Sherry 18. Kyrie Bell in Raffles 21. The Man of the Hour 22. Old Homestead 24, 25. Mrs. Wigan 31. Otis Skinner and William Faversham coming.—**TEMPLE (J. G. Appleton):** Charles Adams Troupe, Hopkins Art and co., Pollard, Stewart and Marshall, Belle Adair, Three Lightnings, Lulu Brothers and the Kinetograph 13-18.

**LONDON, ONT.—OPERA HOUSE (J. R. Michalski):** Three Twins concluded a two nights' engagement 8, to good business and sustained the reputation made last year. The City was well presented by a strong, deserved better attendance. David Higgins in His Last Dollar 11; pleased fair-sized audience at both performances. Vesta Victoria and her co. of international players 13, 14; audience most enthusiastic and the receipts were hearty and frequent. Stubborn Cinderella 15. Madame Sherry 17. The Goddess of Liberty 18. Kyrie Bell in Raffles 20.

**SASKATOON, SASK.—EMPIRE OPERA HOUSE (E. F. Hugonnet):** Frederic Villers, war correspondent, presented Pictures of Many Wars before a large audience, for the benefit of the music band of the Ninety-fifth Regiment. Jessie McClanahan in Scotch songs. Richard's Music Family 15. The Blue House 16. William Yale and Violet Mady in Twelfth Night 17, 18. Shannon and Partello's The College Girls 20-25.

**KINGSTON, ONT.—OPERA HOUSE (D. P. Brantigan):** The City 7; good to fair business. The Goddess of Liberty 8; pleased good business. Vesta Victoria co. 9, to large and appreciative audience. Three Twins 14; Madame Sherry 18. The Rector (local) 17. The Man of the Hour 18. Melting Pot 22. The Fawn April 7. Polly of the Circus 10.

**ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson):** Myrtle Harder co. closed successful fortnight's engagement 11. Adelaide French in Such a Little Queen of Hearts 18; two performances. Coon-Na-Gonnel (The Glen of the Horsa) 17. St. Joseph's Y. M. A. (local). St. Patrick's Night.

**ST. THOMAS, ONT.—GRAND (George J. Forhan):** A Stubborn Cinderella 11, matinee and night; good business; well pleased. The Imperial Stock co. 13-16; fair performances and business. The Goddess of Liberty 17. Vesta Victoria Vanderville co. 18. The Old Homestead 23.

**BRANTFORD, ONT.—OPERA HOUSE (P. O. Johnson):** The City 9, to fair business. Vesta Victoria 11; good performance, to nice business. A Stubborn Cinderella 14; a good co. to good business. The Goddess of Liberty 18.

**SHERBROOKE, QUE.—CLYDE (William Tipper):** Fall Out in The Republic 9; fair co. Mildred and Rouleux in The Writ of Princess Iris 10, 11; good co.; fair business.

**BELLEVEILLE, ONT.—GRIFFIN FAMILY THEATRE (J. Hanna):** The Goddess of Liberty 7; good co. and business. The Three Twins 15.

## DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

### DRAMATIC COMPANIES

**ACROSS THE GREAT DIVIDE (George W. Lyons, mgr.):** Welcott, Ind., 22. Milford, Ill., 23. Gilman 24. Watoka 25. Piper City 27. Fairbury 28. Minook 29. Moanoke 30. Virginia 31.

**ADAMS, MAUDE (Charles Frohman, mgr.):** New York City Jan. 23-April 15.

**ANGLIN, MARGARET (Liebler and Co., mgrs.):** Boston, Mass., March 6—indefinite.

**ARLINS, GEORGE (Liebler and Co., mgrs.):** Chicago, Ill., Feb. 13—indefinite.

**AT CRIPPLE CREEK: Cincinnati, O., 19-25.**

**AT THE MERRY OF TIBBULUS (Glaser and Blair, mgrs.):** St. Joseph, Mo., 19-22. Atchison, Kan., 23. Lawrence 24. Topeka 25. Kansas City, Mo., 26-April 1.

**AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.):** Salem, N. J., 22. Trenton 23-25. Atlantic City 27-29. Pottstown, Pa., 30. Reading 31. April 1.

**BABY MINE (Wm. A. Brady, mgr.):** New York City Aug. 23—indefinite.

**BARRIERS BURNED AWAY (Gaskell-MacVitty-Carpenter Co., mgrs.):** McCook, Neb., 22. Red Cloud 23. Concordia, Kan., 24. Fairbury, Neb., 25. Wymore 27. Beatrice 28. Cresta 29. Friend 30. Hastings April 1. Grand Island 2.

**BARRYMORE, ETHEL (Charles Frohman, mgr.):** Philadelphia, Pa., 13-25.

**BATES, BLANCHE (David Belasco, mgr.):** New York City Nov. 16—indefinite.

**BELLEVILLE, KYRLE (Charles Frohman, mgr.):** Rochester, N. Y., 23. Utica 24, 25. Philadelphia, Pa., 27-April 1.

**BEN-HUR (Klaw and Erlanger, mgrs.):** Des Moines, Ia., 23-25. Omaha, Neb., 27-April 1.

**BERNHARDT, SARAH (W. F. Connor, mgr.):** Atlanta, Ga., 22.

**BEVERLY (Eastern):** Delamater and Norris, mgrs.; Syracuse, N. Y., 30-32. Clyde 23. Auburn 24. Ithaca 25. Rochester 27-29. Poughkeepsie 30. Kingston 31.

**BEVERLY (Western):** Delamater and Norris, mgrs.; Clarkdale, Miss., 23. Helena, Ark., 25. Memphis, Tenn., 26. Union City 27. Jackson 28. Paducah, Ky., 29. Princeton 30. Hopkinsville 31. Henderson April 1.

**BILLY (Peter Rice, mgr.):** Seattle, Wash., 19-22.

**BILLY THE KID (F. R. Hoadley, mgr.):** Philadelphia, Pa., 30-32.

**BLINN, HOLBROOK (Wm. A. Brady, mgr.):** New York City Jan. 23—indefinite.

**BREWSTER, MILLION (Al. H. H. mgr.):** Nashville, Tenn., 20-25. Memphis 27-April 1.

**BUNCO IN ARIZONA (Kilmt and Gamolo, mgrs.):** Washington, D. C., 30-32.

**BURKE, BILLIE (Charles Frohman, mgr.):** Roanoke, Va., 23. Lynchburg 23. Rochester, N. Y., 24. Washington, D. C., 27-April 1.

**CABRE, MAX (Klaw and Erlanger, mgr.):** Walters, Okla., 23. Lawton 24. Altus 25. Weatherford 26. Geary 30.

**CARTER, MRS. LESLIE (John Cort, mgr.):** Montreal, P. Q., 30-32. Boston, Mass., 27-April 1.

**COCKET IN MID-OCEAN (Al. H. Woods, mgr.):** Akron, O., 30-32.

**CHERRY, CHARLES (Daniel Frohman, mgr.):** Baltimore, Md., 30-32.

**CHORUS LADY (Henry B. Harris, mgr.):** Kansas City, Mo., 19-25. Des Moines, Ia., 30, 31.

**CITY, THE (Mosses, Shubert, mgrs.):** New York City 20-25. Philadelphia, Pa., 27-April 1.

**CLIMAX, THE (Western):** United Play Co., Inc., mgrs.; Stephenville, Tex., 22. Weatherford 23. Thurbie 24. Cisco 25. Stamford 27. Haskell 28. Seymour 29. Jacksonville 30. Hendricks 31. Bowie April 1.

**COLLIER, WILLIAM (L. Fields, mgr.):** New York City Nov. 25—indefinite.

**COMMUTERS (Henry B. Harris, mgr.):** Boston, Mass., Feb. 20—indefinite.

**CONQUEST, THE (David Belasco, mgr.):** New York City Oct. 4—indefinite.

**CONFESSION, THE (Mittenthal Bros., mgrs.):** New York City March 13—indefinite.

**COUNTRY BOY (Co. A; Henry B. Harris, mgr.):** Brooklyn, N. Y., 30-32. Newark, N. J., 27-April 1.

**COUNTRY BOY (Co. B; Henry B. Harris, mgr.):** Philadelphia, Pa., Jan. 6—indefinite.

**COUNTY SHERIFF (O. S. Woe, mgr.):** Chicago, Ill., 19-25. Detroit, Mich., 27-April 1.

**COWBOY GIRL (Roy W. Sampson, mgr.):** Rice Lake, Wis., 22. Hayward 23. Bayfield 24. Ashland 25. Orono 26. Washburn 27. Melton 28. Park Falls 29. Benmore, Mich., 30. Ironwood 31. Oconto, Wis., April 1.

**DREW PURPLE (Klaw and Erlanger, mgrs.):** New York City Jan. 8—indefinite.

**DEFENDER OF CAMERON DAM (Darrall H. Lyall, mgr.):** Kansas City, Mo., 19-25, St. Joseph April 2-4.

**DIXON, THOMAS (Geo. H. Brennan, mgr.):** Chicago, Ill., 27-April 1.

**DODGE, RANDOLF (B. S. Ford, mgr.):** Thief River Falls, Minn., 21-23. Crookston 24, 25. Grand Forks, N. D., 27-April 1.

**DEPHER, KONRAD (Gustav Amberg, mgr.):** Pittsburgh, Pa., 30-32.

**DREW, JOHN (Charles Frohman, mgr.):** Indianapolis, Ind., 22. Louisville, Ky., 23-25. St. Louis, Mo., 26-April 1.

**EAST LYNNE: Louisville, Ky., 19-25.**

**EVERYBODY (Henry W. Savage, mgr.):** New York City Feb. 27—indefinite.

**EXCUSE ME (Henry W. Savage, mgr.):** New York City Feb. 27—indefinite.

**FAIRBANKS, DOUGLAS (Wm. A. Brady, mgr.):** Philadelphia, Pa., 30-32.

**FATHER AND THE BOYS (Gregory-Stegner Co., mgrs.):** Portland, Ore., 19-25. Astoria 26. Salem 27. Corvallis 28. Albany 29. Eugene 30. Grant's Pass 31. Medford April 1.

**FAVORABLE, WILLIAM (Frank Wilstach, mgr.):** Cleveland, O., 30-32.

**FINAL SETTLEMENT (Monte Thompson, mgr.):** Big Rapids, Mich., 23. Ludington 23. Manistee 24. Traverse City 25. Redford 27. Stanton 28. Piping Line (A. G. Delamater, mgr.): Greenville, Tenn., 23. Johnson City 25. Bristol 24. Woodstock, Ky., 25. Charleston 27. Ashland, Ky., 28. Walston, O., 29. Athens 30. Nelsonville 31.

**FIRE, MRS. (Harrison Grey Fiska, mgr.):** New York City March 30—indefinite.

**FLAMING ARROW (E. F. Krewer, mgr.):** Bangor, Me., 23. Shafter 24. Fairfield 25. New York City 27. Berlin 28. H. S. Charleston 27. Ashland, Ky., 28. Walston, O., 29. Athens 30. Nelsonville 31.

**FORTUNE HUNTER (Cohan and Harris, mgrs.):** Philadelphia, Pa., Feb. 6—indefinite.

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**DOUGHERTY** (Dougherty and Cox, mgrs.): Allentown, Pa., 20-22.  
**DOUGHERTY'S IDEALS** (Oliver J. Eckhardt, mgr.): Gothenburg, Neb., 20-22, Cozad 23-25, Lexington 27-29, Kearney 30-April 1.  
**GORDINIER BROTHERS**: Centerville, Ia., 20-22.  
**HILLMAN'S IDEALS** (Don G. Hall, mgr.): Stevens, Wis., 20-22, April 2.  
**HILLMAN'S IDEALS** (Lucy M. Hayes, mgr.): Edgar, Neb., 20-22.  
**KEITH** (Oto S. Keith, mgr.): Danville, Ill., 20-22.  
**LONG** (Frank E. Long, mgr.): Beloit, Wis., 20-22.  
**LYCUM COMEDY** (Kemble and Sinclair's): Russellville, Ky., 20-22.  
**LYRIO** (Campbell and Dibbis, mgrs.): St. Cloud, Minn., 19-20.  
**MCDOWELL, RAY, PLAYERS**: Wilmington, N. C., 20-22.  
**MENAVIN** (James McNavin, mgr.): Kokomo, Ind., 20-22.  
**MALLOREY, CLIFTON** (C. P. Gilmore, mgr.): Ogdensburg, N. Y., 20-22.  
**MARKS BROTHERS** (H. Marks, mgr.): Sarona, Ont., 20-22.  
**MORREY** (Le Comte and Fischer's): Ardmore, Okla., 20-22, Durant 27-April 2.  
**ST. CLAIR, WINIFRED** (Earl D. Sipe, mgr.): Perry, Ind., 20-22, Crawfordville 27-April 1.  
**SPENCE THEATRE** (Sohn and Davis, mgrs.): Waterville, Kan., 20-22, Blue Rapids 23-25, Marysville 27-29, Oketo 30-31.  
**STERLING** (Sterling and Wilson, mgrs.): Greenfield, Ind., 20-22.  
**TAYLOR** (H. W. Taylor, prop.): Marlboro, Mass., 20-22.  
**TAYLOR, ALBERT** (E. J. Lassarre, mgr.): Vernon, Tex., 22-23, Seymour 24-25.  
**WINNINGER BROTHERS**: Lincoln, Ill., 20-22.

**OPERA AND MUSICAL COMEDY**

**ABORN GRAND OPERA** (Messrs. Aborn, mgrs.): New York city Feb. 20—Indefinite.  
**ABORN GRAND OPERA** (Messrs. Aborn, mgrs.): Springfield, Mass., 23-25.  
**ALICE IN WONDERLAND**: Lethbridge, 24, 25, Edmonton 31, April 1.  
**ALMA, WHEN DO YOU LIVE?** (Joseph M. Weber, mgr.): New York city Sept. 29—Indefinite.  
**ARCADIANS** (Charles Frohman, mgr.): Cincinnati, O., 20-22.  
**ARCADIANS** (Charles Frohman, mgr.): Seattle, Wash., 19-22, Victoria, B. C., 23, Vancouver 24-25.  
**ARMSTRONG MUSICAL COMEDY**: San Francisco, Cal.—Indefinite.  
**BERNARD, SAM** (Messrs. Shubert, mgrs.): Baltimore, Md., 20-22.  
**BLACK PATTY** (H. Voelkel, mgr.): Washington, D. C., 18-22, Annapolis, Md., 27, Winchester, Va., 28, Warrenton, Ore., 29, Lancaster 30, Harrisburg 31, Allentown April 1.  
**BOSTON GRAND OPERA** (Henry Russell, mgr.): Boston, Mass., Nov. 7—Indefinite.  
**BRIGHT EYES** (Jos. M. Gaites, mgr.): Waterbury, Conn., 20-22.  
**BUSTER BROWN** (Buster Brown Amusement Co., mgrs.): Rome, Ga., 22, Athens 23, Atlanta 24, 25, Chattanooga 26, Knoxville 27, Morristown 28, Bristol 31, Pulaski, Va., April 1.  
**CARILL, CARIE** (Daniel V. Arthur, mgr.): Chicago, Ill., March 1—Indefinite.  
**CARLE, RICHARD** (Frasce and Lederer, mgrs.): New York city 6-22.  
**CAT AND THE FIDDLE** (Chas. A. Sellen, mgr.): Minneapolis, Minn., 19-22, Eau Claire, Wis., 26, Chippewa Falls 27, Marshfield 28, Wausau 29, Appleton 30, Neenah 31, Fond du Lac April 1.  
**CHOCOLATE SOLDIER** (F. C. Whitney, mgr.): Detroit, Mich., 20-22.  
**CHOCOLATE SOLDIER** (F. C. Whitney, mgr.): New Orleans, La., 19-22.  
**DANIELS, FRANK** (Chas. B. Dillingham, mgr.): Cleveland, O., 20-22, Boston, Mass., 27-April 8.  
**DILL, MAX** (Max Dill, mgr.): Vancouver, B. C., 20-21, Westminster 22.  
**DOCTOR DE LUXE** (Jos. M. Gaites, mgr.): Sanbury, Pa., 25, Baltimore, Md., 27-April 1.  
**DOLLAR PRINCESS** (Charles Frohman, mgr.): Washington, D. C., 20-22, Brooklyn, N. Y., 27-April 11.  
**DOLLAR PRINCESS** (Charles Frohman, mgr.): Terre Haute, Ind., 22, Indianapolis 23-25.  
**EUTING, JULIAN** (A. H. Woods, mgr.): Chicago, Ill., March 1—Indefinite.  
**FIGHTING PRINCESS** (Chas. E. Salter, mgr.): Ft. Worth, Tex., 22, Sherman 23, Dallas 24, 25, Waco 27, Austin 28, San Antonio 29, Galveston 31.  
**FOLLIES OF 1910** (Florence Ziegfeld, mgr.): Syracuse, N. Y., 20-22.  
**FRENCH OPERA** (Julius Laviole, mgr.): Kansas City, Mo., 19-22, St. Louis 26-April 1.  
**GIRL I LOVE** (Harry Askin, mgr.): Chicago, Ill., Feb. 8—Indefinite.  
**GIRL OF MY DREAMS** (Jos. M. Gaites, mgr.): Boston, Mass., Feb. 27-March 25.  
**GOLDEN GIRL** (M. H. Galt, mgr.): St. Louis, Mo., 19-22, Belleville, Ill., 26, Princeton, Ind., 27, Vincennes 28, Boonville 29, Henderson, Ky., 30, Owensboro 31.  
**GUNNING, LOUISE** (Messrs. Shubert, mgrs.): New York city Feb. 8—Indefinite.  
**HAPPY HOLICAN** (Gus Hill, mgr.): Baltimore, Md., 20-22.  
**HARTMAN, FERRIS**: Los Angeles, Cal., Oct. 10—Indefinite.  
**HEN-PECKS** (Lew Fields, mgr.): New York city Feb. 4—Indefinite.  
**HITCHCOCK, RAYMOND** (Cohan and Harris, mgrs.): Lincoln, Neb., 22, Omaha 23-25, Des Moines 1, 27-28.  
**HITE, MABEL** (Lieber and Co., mgrs.): Washington, D. C., 21-22.  
**HONEYMOON TRAIL** (Kelly and Fitzgerald, mgrs.): Louisville, Ky., 20-22, Indianapolis, Ind., 23-25, St. Louis, Mo., 26-April 1.  
**INTERNATIONAL CUP, ALLEY OF NIAGARA, AND MARCHING THROUGH GEORGIA** (Messrs. Shubert, mgrs.): New York city Sept. 3—Indefinite.  
**ISLE OF SPICE** (F. A. Wade, mgr.): Big Rapids, Mich., 25.  
**JANIS, KIRBY** (Chas. Dillingham, mgr.): New York city Jan. 2-April 1.  
**JUVENILE BOSTONIANS** (B. E. Lang, mgr.):

Aberly, Minn., 23, Park Rapids 24, Sauk Center 25, Minneapolis 26-29, St. Paul 30-April 1, St. Cloud 2.  
**KATIE-DID** (Jos. M. Gaites, mgr.): Burlington, Ia., 22, St. Louis, Mo., 26-April 1.  
**LEWIS, DAVE** (A. H. Shapiro, mgr.): Chicago, Ill., Feb. 12-March 22.  
**LITTLE MISS PIX-IT** (Messrs. Werba and Luescher, mgrs.): Philadelphia, Pa., 20-April 1.  
**LOWER BERTH** 13: St. Paul, Minn., 23-25.  
**MACDONALD, CHRISTIN** (Werber and Luescher, mgrs.): New York city Dec. 20—Indefinite.  
**MCCOY, BESSIE** (C. B. Dillingham, mgr.): Columbus, O., 21, 22.  
**MADAME SHERBY** (Co. A: Woods, Frasee and Lederer, props.): Philadelphia, Pa., March 13—Indefinite.  
**MADAME SHERBY** (Co. B: Woods, Frasee and Lederer, props.): Los Angeles, Cal., 20-22, Bakersfield 26, Fresno 27, San Jose 28, Oakland 29, 30, Stockton 31, Sacramento April 1.  
**MADAME SHERBY** (Co. C: Woods, Frasee and Lederer, mgrs.): San Antonio, Tex., 19-22, Dallas 23-25, Waco 27, 28, McAlester, Okla., 29, Muskogee 30, Oklahoma City 31-April 2.  
**MADAME SHERBY** (Co. D: Woods, Frasee and Lederer, mgrs.): Greensburg, Pa., 22, McKeesport 23, Conneville 24, Morgantown, W. Va., 25, Fairmont 27, Marietta, O., 28, Coshocton 29, Newark 30, Cambridge 31, Allentown April 1.  
**MADAME SHERBY** (Co. E: Frasee and Lederer, mgrs.): Toronto, Ont., 20-23, Buffalo, N. Y., 27-April 1.  
**MERRY WIDOW** (Eastern: Henry W. Savage, mgr.): San Francisco, Cal., 12-20, Sacramento 27, Marysville 28, Chico 29, Red Bluff 30, Medford, Ore., 31.  
**MERRY WIDOW** (Southern: Henry W. Savage, mgr.): Chicago, Ill., March 12-April 1.  
**METROPOLITAN OPERA** (Metropolitan Opera Co., mgrs.): New York city Nov. 14—Indefinite.  
**MISS NOBODY FROM STARLAND** (W. A. Singer, mgr.): Milwaukee, Wis., 19-22.  
**MONTGOMERY AND STONE** (Charles Dillingham, mgr.): Milwaukee, Wis., 23-25.  
**MURDER, VICTOR** (Frasce and Lederer, mgrs.): Brooklyn, N. Y., 18-25, New York city 27-April 1.  
**MY CINDERELLA GIRL** (Delamater and Norris, mgrs.): Grafton, W. Va., 22, Sisterville 23, Marietta, O., 24, Cambridge 25, Newark 27, New Philadelphia 28, Canton 29, Wooster 30, Massillon 31, Lorain April 1.  
**MY CINDERELLA GIRL** (Delamater and Norris, mgrs.): Allentown, Pa., 22, Easton 23, Lansford 24, Mahanoy City 25, Chambersburg 27, Carlisle 28, Sunbury 29, Lewisburg 30, Huntingdon 31, Altoona April 1.  
**NEWLYWEDS AND THEIR BABY** (Western: Lederer, Briscoe Co., props.): Charleston, W. Va., 21, Huntington 22, Marietta, O., 24, Cambridge 25, Seneca 27, Parkersburg 28, W. Va., 28, Sisterville 29, Weston 30, Grafton 31, Fairmont April 1.  
**NINE MUSICAL COMEDY** (Edwin Niner, mgr.): Boone, Ia.—Indefinite.  
**OPERA COMIQUE** (Thos. Quinn, mgr.): Cardiff, Wales, 20-22, Plymouth, Eng., 27-April 1, Portsmouth 8-8.  
**PINK LADY** (Klaw and Erlanger, mgrs.): New York city March 15—Indefinite.  
**PRINCE OF PILSEN** (Henry W. Savage, mgr.): Providence, R. I., 20-22, Brooklyn, N. Y., 27-April 1.  
**QUEEN OF THE MOULIN ROUGE** (L. E. Rorke, mgr.): Kansas City, Mo., 19-22.  
**RED MILL** (Martin and Emery, mgrs.): Waterbury, Conn., 22, Winsted 23, Great Barrington, Mass., 24, Pittsfield 25.  
**ROYAL COMEDY** (J. C. Williamson, Ltd., mgrs.): Auckland, New Zealand, April 17-May 6.  
**SCHIFF, FRITZ** (Messrs. Shubert, mgrs.): Boston, Mass., 20-April 1.  
**SCHOOL DAYS** (Stair and Haylin, mgrs.): Toledo, O., 19-22, Youngstown 27-April 1.  
**SHERMAN, JOSEPH** (J. A. Sanders, mgr.): Lima, O., 23.  
**SHERMAN'S MUSICAL COMEDY** (F. A. Wolf, mgr.): Edmonton, Albt., Jan. 24-March 25, Calgary 27—Indefinite.  
**SMART SET** (No. 2: Barton and Wiswell, mgrs.): Pittsburgh, Pa., 20-22.  
**SOUL KISS** (Western: Miffenthal Mros., mgrs.): Pittsburgh, Pa., 20-22.  
**SUNNY SOUTH** (J. C. Rockwell, mgr.): Cherokee, Ia., 25, Le Mars 24, Sioux City 25, Pittsburg, Mo., 27, Yankton 28, Centerville 29, Alexandria 30, Plankinton 31, Mitchell April 1.  
**SUPERBA** (Edwin Warner, mgr.): Cleveland, O., 27-April 1.  
**SWEETEST GIRL IN PARIS** (Henry Askin, mgr.): St. Louis, Mo., 19-22.  
**THREE TWINS** (Jos. M. Gaites, mgr.): Providence, R. I., 20-22.  
**TIME, THE PLACE AND THE GIRL** (Western: L. R. Willard, mgr.): Oskaloosa, Ia., 22, Ottumwa 23, Mt. Pleasant 24, Muscatine 25, Davenport 26, Moline, Ill., 27, Clinton, Ia., 28, Cedar Rapids 29, Waterloo 30, Independence 31, Dubuque April 1, La Crosse, Wis., 2.  
**VAN STUDDIFORD, GRACE** (D. V. Arthur, mgr.): Hot Springs, Ark., 22, Little Rock 23, Pine Bluff 24, 25.  
**WARD AND YOKES** (Ed. D. Stair, mgr.): Chicago, Ill., 19-April 1.  
**WHEN SWEET SILENCE** (Ever-Wall Co., Inc., mgrs.): Chicago, Ill., Feb. 12—Indefinite.  
**WINNING MISS** (Boyle Woolfolk, mgr.): Knoxville, Tenn., 19-22.  
**ZINN'S MUSICAL COMEDY** (A. M. Zinn, mgr.): Phoenix, Ariz., March 16-April 6.

**MUSICALS**

**BIG CITY** (John W. Vogel, mgr.): Londonville, O., 22, Wellington 23, Fremont 24, Sandusky

25, Paulding 27, Auburn, Ind., 28, Kendallville 29, La Porte 30, Benton Harbor, Mich., 31, Elkhart, Ind., April 1.  
**DOCKSTADTER, LEW** (O. F. Hodge, mgr.): Phoenix, Ariz., 22, San Bernardino, Cal., 23, Riverside 24, San Diego 25.  
**DUMONT'S MINSTRELS**: Philadelphia, Pa., Aug. 20—Indefinite.  
**EVANS' HONEY BOY** (J. M. Welch, mgr.): New York city 20-22, Jersey City, N. J., 27-April 1.  
**FIELD'S GREATER MINSTRELS** (Al. G. Field, mgr.): Ft. Smith, Ark., 22, Hot Springs 23, McAlester, Okla., 24, Oklahoma City 25, 26, Arkansas City, Kan., 27, Winfield 28, Wichita 29, Rocky Ford, Colo., 30, Pueblo 31.  
**FOX'S, ROY E.**: Mt. Pleasant, Tex., 20-22.  
**GEORGIA TROUBADOURS** (Wm. McCabe, mgr.): Trappe, Ia., 22, Reibach 23, Grundy Center 24, Wellburg 25-27, Iowa 28, 29, Clarion 30, 31.  
**BURLESQUE.**

**AL BEEVES' BEAUTY SHOW** (H. N. Homan, mgr.): New York city 12-22, Bridgeport, Conn., 27-29, Springfield, Mass., 30-April 1.  
**AMERICANS** (Teddy Symonds, mgr.): Baltimore, Md., 20-22, Allentown, Pa., 27, Reading 28, Harrisburg 29, Altoona 30, Johnstown 31.  
**BEAUTY TRUST** (H. W. Thompson, mgr.): Chicago, Ill., 19-22, Cincinnati, O., 26-April 1.  
**BEHMAN SHOW** (Jack Singer, mgr.): Albany, N. Y., 20-22, Schenectady 23-25, Brooklyn 27-April 1.  
**BIG BANNER** (Frank Livingston, mgr.): Providence, R. I., 20-22, Boston, Mass., 27-April 1.  
**BIG GAIRTY** (Columbia Amusement Co., mgrs.): Kansas City, Mo., 19-25, Omaha, Neb., 20-April 1.  
**BIG REVIEW** (Henry P. Dixon, mgr.): Scranton, Pa., 20-22, Wilkes-Barre 23-25, Philadelphia 27-April 1.  
**BOHEMIANS** (Al. Lebin, mgr.): Brooklyn, N. Y., 20-April 1.  
**BON TOM**: Cleveland, O., 20-22, Toledo 27-April 1.  
**BOWERY** (E. Dick Rider, mgr.): Pittsburgh, Pa., 20-22, Cleveland, O., 27-April 1.  
**BRIGADIERS** (Louis Stark, mgr.): St. Louis, Mo., 19-22, St. Louis, Ill., 23, Indianapolis, Ind., 27-April 1.  
**BROADWAY GAYETY GIRLS** (Louis Oberworth, mgr.): Omaha, Neb., 19-22, St. Joseph, Mo., 23-25, Kansas City 26-April 1.  
**CENTURY GIRLS** (Jack Faust, mgr.): Buffalo, N. Y., 20-22, Toronto, Ont., 27-April 1.  
**CHERRY BLOSSOMS** (Charles F. Edwards, mgr.): New York city 26-April 1.  
**COLLEGE GIRLS** (Max Spiegel, mgr.): New York city 20-22, Philadelphia, Pa., 27-April 1.  
**COLUMBIA** (Frank Logan, mgr.): Philadelphia, Pa., 20-22, Baltimore, Md., 27-April 1.  
**COZY CORNER GIRLS** (Sam Robinson, mgr.): Brooklyn, N. Y., 18-25, New York city 27-April 1.  
**CRACKERJACKS** (Harry Leoni, mgr.): Toledo, O., 19-22, Chicago, Ill., 26-April 1.  
**DAINTY DUCHESSES**: Baltimore, Md., 20-22, Washington, D. C., 27-April 1.  
**DREAMLAND** (Isay Groda, mgr.): Kansas City, Mo., 19-22, St. Louis 26-April 1, E. St. Louis, Ill., 27-April 1.  
**DUCKINGS** (Frank Calder, mgr.): Cleveland, O., 19-22, Chicago, Ill., 26-April 1.  
**FADS AND FOLLIES** (Chas. B. Arnold, mgr.): Louisville, Ky., 20-22, St. Louis, Mo., 27-April 1.  
**FELICES OF NEW YORK AND PARIS** (E. M. Rosenthal, mgr.): Milwaukee, Wis., 19-22, Chicago, Ill., 26-April 1.  
**FOLLIES OF THE DAY** (Barney Gerard, mgr.): Minneapolis, Minn., 19-22, St. Paul 26-April 1.  
**GINGER GIRLS** (Lou Hurler, mgr.): St. Louis, Mo., 19-22, Kansas City 26-April 1.  
**GIRLS FROM DIXIE** (Joseph Leavitt, mgr.): Chicago, Ill., 19-22, Detroit, Mich., 26-April 1.  
**GIRLS FROM HAPPYLAND** (R. W. Chapman, mgr.): Buffalo, N. Y., 20-22, Rochester 27-April 1.  
**GOLDEN CROOK** (James Fulton, mgr.): Chicago, Ill., 19-22, Hoboken 27-April 1.  
**HARTING'S BIG SHOW**: Rochester, N. Y., 20-22, Schenectady 27-29, Albany 30-April 1.  
**IMPERIALS** (Sam Williams, mgr.): Albany, N. Y., 20-22, Brooklyn 27-April 8.  
**IRWIN'S BIG SHOW** (Archib. Bennett, mgr.): Minneapolis, Minn., 19-22, Milwaukee, Wis., 26-April 1.  
**JARDIN DE PARIS GIRLS** (Will Boehm, mgr.): Paterson, N. J., 20-22, Jersey City 23-25, Scranton, Pa., 27-29, Wilkes-Barre 30-April 1.  
**JERRY LILIES** (James Cooper, mgr.): New York city 20-22, Hoboken 27-April 1.  
**JOLLY GIRLS** (R. E. Patton, mgr.): Toronto, Ont., 20-22, Montreal, P. Q., 27-April 1.  
**KENTUCKY BELLES** (O. E. Foreman, mgr.): New York city 13-25, Newark, N. J., 27-April 1.  
**KNICKERBOCKERS** (Louis Robie, mgr.): New York city 20-April 1.  
**LADY RUCCANERS** (M. Strouse, mgr.): Boston, Mass., 20-April 1.  
**LOVE MAKERS** (Sam Howe, mgr.): Brooklyn, N. Y., 20-22, Newark, N. J., 27-April 1.  
**MAJESTICS** (Fred Irwin, mgr.): Omaha, Neb., 19-22, Minneapolis, Minn., 26-April 1.  
**MARATHON GIRLS** (Phil Sheridan, mgr.): Boston, Mass., 20-22, New York city 27-April 1.  
**MERRY MAIDENS** (Edward Shafer, mgr.): Cincinnati, O., 19-22, Chicago, Ill., 26-April 1.  
**MURRY WHITE** (Louis Epstein, mgr.): St. Paul, Minn., 19-22, Omaha, Neb., 26-29, St. Joseph, Mo., 30-April 1.  
**MIDNIGHT MAIDENS** (Gus Hill, mgr.): Boston, Mass., 20-22, Albany, N. Y., 27-29, Schenectady 30-April 1.  
**MISS NEW YORK, JR.** (Wm. Pennessy, mgr.): New York, N. Y., 20-22, New York city 27-April 1.  
**MOULIN ROUGE** (Maurice Jacobs, mgr.): Harrisburg, Pa., 22, Altoona 23, Johnstown 24, Pittsburgh 27-April 1.  
**PARISIAN WIDOWS** (Weber and Rush, mgrs.): Schenectady, N. Y., 20-22, Albany 23-25, Boston 26-April 1.  
**PASSING PARADE** (Clarence Burdick, mgr.): New York city 20-22, Paterson, N. J., 27-29, Jersey City 30-April 1.  
**PAT WHITE'S GAIRTY GIRLS** (Walter Graves, mgr.): Wilkes-Barre, Pa., 20-22, Scranton, Pa., 27-April 1.  
**PENNANT WINNERS** (Rob Miles, mgr.): Milwaukee, Wis., 19-22, Minneapolis, Minn., 26-April 1.  
**OUTER OF BOHEMIA** (Max Sniegel, mgr.): Cincinnati, O., 19-22, Louisville, Ky., 26-April 1.  
**QUEENS OF THE JARDIN DE PARIS** (Jos. Howard, mgr.): Chicago, Ill., 19-April 1.  
**RECTOR GIRLS** (Morris Weinstein, mgr.): Montreal, P. Q., 20-22, Boston, Mass., 27-April 8.  
**RENTE-BANTLEY** (J. E. Farly, mgr.): Toronto, Ont., 20-22, Buffalo, N. Y., 27-April 1.  
**ROBINSON'S CRUISE GIRLS** (Chas. Robinson, mgr.): Philadelphia, Pa., 20-22, Brooklyn, N. Y., 27-April 1.

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**BOLLICKERS** (Alex. Gorman, mgr.): Indianapolis, Ind., 19-22, Louisville, Ky., 26-April 1.  
**BOSS SYDNEY** (W. C. Campbell, mgr.): Brooklyn, N. Y., 20-22, New York city 27-April 1.  
**BUNAWAY GIRLS** (Peter S. Clark, mgr.): Bridgeport, Conn., 20-22, Springfield, Mass., 23-25, Providence, R. I., 27-April 1.  
**SAM T. JACKSON** (Geo. T. Smith, mgr.): Paterson, N. J., 20-22, Jersey City, N. J., 27-29, Paterson 30-April 1.  
**SERNADERS** (Geo. Armstrong, mgr.): Detroit, Mich., 19-22, Toronto, Ont., 27-April 1.  
**STAR AND GARTER** (Frank Wiesner, mgr.): New York city 20-22, Philadelphia, Pa., 27-April 1.  
**STAR SHOW GIRLS** (John T. Baker, mgr.): Philadelphia, Pa., 20-22, Washington, D. C., 27-April 1.  
**TIGER LILIES** (Wm. Drew, mgr.): Detroit, Mich., 19-22, Buffalo, N. Y., 27-April 1.  
**TROUADORS** (Chas. H. Waldron, mgr.): Hoboken, N. J., 20-22, New York city 27-April 1.  
**VANITY PAIR** (Gus Hill, mgr.): Washington, D. C., 20-22, Pittsburgh, Pa., 27-April 1.  
**WASHINGTON SOCIETY GIRLS** (Lou Watson, mgr.): New York city 20-22, Paterson, N. J., 27-29, Wilkes-Barre, Pa., 27-29, Scranton 30-April 1.  
**WATSON'S** (W. E. Watson, mgr.): Louisville, Ky., 19-22, Cincinnati, O., 26-April 1.  
**WINE GUT** (Edmund Hayes, mgr.): Pittsburgh, Pa., 20-22, Cleveland, O., 27-April 1.  
**WORLD OF PLEASURE** (Gordon and North, mgrs.): Washington, D. C., 20-22, Baltimore, Md., 27-April 1.  
**YANKEE DODDLE GIRLS** (Sol Myers, mgr.): Chicago, Ill., 19-22, Milwaukee, Wis., 26-April 1.

**CIRCUSES**

**BARNUM AND BAILEY'S**: New York city 23-April 15.  
**BINGLING BROTHERS**: Chicago, Ill., April 1-22.

**MISCELLANEOUS**

**BOSTON SYMPHONY** (Max Fiedler, conductor): Baltimore, Md., 22.  
**DUNOAN, ISADORA**: New York city 31.  
**FLINT, HERBERT L.** (A. H. Hughes, mgr.): Augusta, Ga., 20-22.  
**GILPIN'S HYPNOTISTS** (J. H. Gilpin, mgr.): Sioux Falls, S. D., 20-22, Vermillion 27-April 1.  
**ITA** (C. L. Lyane-Fallon, mgr.): West Baden, Ind., 19-22.  
**MILDRED AND ROUCLEIGH** (Harry Roucledge, mgr.): Gardiner, Me., 22, Bangor 24, 25, Millisocket 27, Houlton 28, 30, Presque Isle 31, Acadia April 1.  
**NEW YORK SYMPHONY** (Walter Damrosch, conductor): Milwaukee, Wis., 24, New York city 31.  
**NORDICA, LILLIAN**: Kansas City, Mo., 29.  
**RAYMOND, THE GREAT** (Marcelo F. Raymond, mgr.): Cartagena, Spain, 21-27.  
**VALERIE** (26-April 8, Madrid—Indefinite).  
**TETRAKINI, NINE**: New Haven, Conn., 22, Montreal, P. Q., 24, Ottawa, Ont., 27, Rochester, N. Y., 29.  
**THOMPSON'S SHOW** (F. H. Thompson, mgr.): Rochester, N. Y., 21-24.  
**THURSTON, HOWARD**: Chicago, Ill., 6-25.  
**VICTORIA, VESTA** (W. A. Thompson, mgr.): Detroit, Mich., 20-22.

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that had steel corners, steel rails, steel dowels, steel handle loops and every other fitting of steel, and was covered with vulcanized hard shro, lined with shro and bound with vulcanized hard shro, wouldn't you wonder why you need the heavy old fashioned canvas covered wood trunk as long as you did, and wouldn't you be anxious to get up to date?

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# MOTION PICTURES

## "SPECTATOR'S" COMMENTS

In a page article in a motion picture trade paper, *The Film Index*, Epes W. Sargent writes of *The Spectator* and one of his pet contentions regarding motion picture acting and directing, namely, the much discussed matter of adherence to the natural and avoidance of the appearance of playing to the camera. Recently on this page, it was stated that an argument with Mr. Sargent would hardly be possible on the points referred to. Both *The Spectator* and Mr. Sargent appear to be in accord, except that each one has dwelt more largely on a different phase of the subject. The *Spectator* has contended for the natural, or "unaffected naturalness," as Mr. Sargent puts it, while Mr. Sargent has argued that there are exceptions "wherein a rigid adherence to the naturalistic may be departed from in order to make a dramatic point."

There is therefore nothing inconsistent in these two views. One merely supplements the other. Mr. Sargent endorses *The Spectator* in the strongest possible language, declaring that "playing up to the camera is hideously unnatural and at times almost offensive," that "The *Spectator* is doing a mighty work in suppressing an artistic crime," and that "while *The Spectator* makes this a fad in his columns there are none who will not admit his knowledge and authority." These are kind words, indeed, and show pretty well where Mr. Sargent stands on the main point at issue, for surely the exceptions cannot be termed the main point. Nor does *The Spectator* disagree with Mr. Sargent on the exceptions, unless one wants to get down to splitting hairs. The *Spectator* has never argued that the absolutely natural in picture acting should be carried to a ridiculous extreme; that in picture stories the dramatic should be sacrificed for the commonplace. Quite the contrary. The picture play must be strongly dramatic and the dramatic points must be thoroughly emphasized. That Mr. Sargent recognizes that *The Spectator* holds this view is proven by another paragraph in his article where he states that "The *Spectator* wants virile pictures."

There is always possibility of being misunderstood, especially where one sets out to correct a fault so general as was this one of playing to the camera and thereby destroying the illusion of reality in motion pictures. One reference to the fault could make no impression, nor could three, four nor a dozen. It has required repetition upon repetition for months now extending into years to force the idea home. Hence the notion expressed by Mr. Sargent that "The *Spectator* makes this a fad in his columns." Hence, also, that there may be some, who, remembering only the pleas in these columns for the naturalistic, forget the necessity for coupling with the appearance of reality strong dramatic actions, situations and climaxes.

The manner in which criticism may be misconstrued and made to extend beyond the point at which it was aimed is well illustrated in an incident that occurred recently in one of the leading American studios. As related to *The Spectator* by one of the owners of the producing company, the story is as follows: The players were rehearsing a scene in which a beloved son, just returned after a long absence was bidding his mother good night. He kissed her and started for the door with his candle to go up stairs. At the door he paused, turned, looked fondly at his mother and then made his exit. At once a discussion arose in the studio that consumed the better part of an hour. While the argument went on, the rehearsal waited. One party to the controversy contended that the turn to the front at the exit should be eliminated, citing *The Spectator* in proof. The other party held that the turn toward the mother was, in this instance, the most natural thing in life for the son to do, and again citing *The Spectator's* views on the naturalistic. The picture was finally taken according to the latter theory, which, it must be obvious was the only tenable one.

A certain publication which recently took to reviewing motion pictures along the lines introduced by *The Mirror*

has had an experience that is illuminating and corresponds to previous experiences of *The Mirror*. Incidentally or rather primarily it goes to show in a way why a certain inferior class of independent motion picture producers have not made the progress in film production that has been made by others. The paper in question started its film reviews, obviously in the best of faith, praising where praise appeared to be due and criticizing faults that appeared to require criticism. Naturally the inferior films came in for the most criticizing and also naturally the makers of the inferior films set up a howl. They were

the very finest quality of motion pictures ever produced, all the time wondering why the public didn't believe the same thing, and resolutely shutting their eyes to the honest criticism that was passed on their films, declaring that they could expect nothing else from *The Mirror* anyhow. And, indeed, they couldn't expect much else from *The Mirror* nor can they expect it in the future so long as they continue to put out for exhibition pictures that are unworthy of praise. At the same time, whenever one of them produces a film that can be praised—honestly praised—he may be sure of getting from this paper just what he is entitled to. Those independent producing companies that have done good work, and there are now several of them, have been accorded full recognition for it in these columns, for such is the policy of *The Mirror* in all its departments.

Exactly opposite to the policy of those short sighted film makers who, by reason of their shortsightedness, can neither take criticism nor profit by it, we find the policy of the really successful makers who invite honest criticism and seek to improve their product by means of it. By doing this they do not necessarily demean themselves and argue that they are incompetent to make their own films. They are big enough and broad enough to perceive that since it is the public and not themselves who must be pleased by their product, they are doing the wise thing by finding out exactly what the public wants. Being men of intelligence they argue, also, that it is the intelligent public they must aim most to please; the rest of the public will then follow like sheep. And what better indication of intelligent public opinion can be found than disinterested, competent press criticism?

In a letter to *The Spectator*, printed elsewhere the writer, who has been reviewing films for another publication, accounts for the very noticeable advances in motion picture art, by declaring, in his opinion that "it is largely due to the criticisms which *The Dramatic Mirror*," his own publication and others "have been dinging into the film makers' ears." He adds: "They haven't liked it but they had to swallow it and it did them good." The *Spectator* hasn't found it this way at all. Except at the very beginning, when criticism was entirely new to them, (few film makers had previous amusement experience) the big manufacturers have accepted the criticism, at least of *The Mirror*, as a favor. Rankly incompetent criticism they have naturally resented or failed to be jubilant over, but so far as *The Mirror* is concerned, they have repeatedly acknowledged in many ways their approbation. Nor has this been because they have been unduly praised. There is not one of them who will not take his solemn oath that the reviewers of *The Mirror* deliberately pick out all the faults of his particular films while ignoring faults in the films of rival makers.

This last statement may appear a little odd to the outsider, but it is only human nature after all. We pay more attention to what is said about ourselves than we do to that which is said about other people. Likewise when some of our faults are pointed out we assume that they are all the faults we have if, indeed, we feel guilty of having them all. If we had known of the faults or if we knew of other faults not pointed out we would have corrected them without the criticism. But in the case of other people, we can see faults in them that perhaps others cannot see or inadvertently pass over. So, when the honest critic reviews the films of all makers with what he considers absolute impartiality he will find that nobody agrees with him entirely. Each maker feels that none of his faults have been missed while he knows for a certainty that some faults of other makers have been passed over unmentioned.

The foregoing has been repeatedly brought personally to *The Spectator's* attention. "I believe you are inclined to favor so and so a little," a film maker has declared. The next day so and so has complained: "You never miss an error we make, but you miss enough of the others." And so it has gone almost around the circle.

(Continued on page 30.)



AT THE BREAK OF DAWN

Striking art scene from a coming Essanay film

being abused and discriminated against merely because they were not big fellows in the licensed ranks. One of them wrote about it to the paper, no doubt conscientiously, for it is the failing of incompetence, not to be able to see itself as others see it. And right here, to repeat the observation made above is one of the reasons why the inferior film makers do not improve. They do not know how bad they are, and apparently they will never learn. The same thick-headed dumbness that causes them to make poor pictures prevents them from seeing any faults in their product, even when the faults are pointed out. To them, no criticism can be honest and fair except that which praises their inferior product. And certain trade papers have pandered to this idea by giving them the praise they coveted either through ignorance, prejudice or rank catering for their advertisements. But praise does not make good pictures.

It has been the habit of some of these inferior film makers to abuse *The Mirror* in private conversation, declaring that this paper was prejudiced and could see no good in any but licensed films. They told this to themselves so often that some of them got to believing it and they were kindly helped along in their folly by the editor of at least one struggling trade paper who has long believed that the motion picture industry existed solely for him and he for it. So, continuing to abide in their fool's paradise, they went on imagining they were getting out



# FINE ART IN THE FILMS.

FEW people realize the higher fine art possibilities of motion pictures, and yet the film productions of recent months have furnished numerous instances in which the producers have demonstrated true artistic conception in the posing of characters and the selection



AN INDOOR STUDIO MASTERPIECE  
From a recent Edison film, "The Price of Liberty"

of scenic backgrounds. To demonstrate this fact THE MIRROR recently requested different film manufacturers to submit photographs from their films that would bear out the statement. A few notable selections from the large number sent in are presented on this and the preceding page. Many of those submitted, however, could lay but little claim to fine art quality. They were good in some respects, but fell short of that measure of perfection which would be required in works of art. Often this was due to the restricted field, the absence of correct



A MARVELOUS SKETCHY EFFECT  
Actual scene from a Biograph film, "Was He a Coward?"



"THE DOCTOR"  
From a famous picture play recently produced by the Edison Company. A substantial reproduction of a well-known work of art



WATCHING FOR HER HUSBAND'S RETURN  
Gene Gauntier in a recent Kalem film, "Sailor Jack's Reformation"

light effects or the stiff posing of the subjects. The last mentioned defect, stiff and unnatural posing, it should be explained, was not the fault of the motion pictures from which the scenes were taken. The original film scenes, taken while the characters were in motion or in natural repose, sixteen exposures to the second, showed no stiffness, but the photographic copies used for half-tone reproductions were made with an ordinary camera from still posing. Hence they did not do the original motion pictures full justice. In this connection it is worth while noting that the Biograph reproductions do not come under the foregoing restriction. All reproduced photographs or cuts from Biograph films are enlarged from the original motion picture films, and when one considers that each photograph in a motion picture film is only one inch by three-quarters of an inch in size, the results obtained are truly remarkable. For the purpose of the exhibits on this page, the Biograph contributions are therefore ideal, and there is the further advantage



ARTISTIC GROUPING AND BACKGROUND  
From a coming Biograph film, "The Spanish Gypsy"

that one may select the photograph that is the best from among several thousand in any one reel of pictures. On the other hand, in the cases of the other manufacturers, one is confined in selecting scenes to the few still pictures made for the purpose. The reason why the manufacturers, other than the Biograph, do not also make enlargements from their original films is said to be a difference in the motion picture cameras—but that is another story.

It will be noted that the pictures selected are nearly all of a class in which the characters are naturally in repose, so that the fault of stiffness is obviated even in the still picture reproductions.

In an early issue of THE MIRROR other examples of fine art quality will be reproduced.



PICTURESQUE PERSPECTIVE  
From a coming Biograph film, "The Spanish Gypsy"



## SPECTATOR'S COMMENTS.

(Continued from page 28.)

Now, then, are we to reconcile these complaints with the previous statement that the big film makers welcome Minson criticism? Merely by the fact that the big film makers are first of all big men. They are above petty considerations. While they do not pretend to always agree with The Minson reviews in their own individual cases, they concede first that the reviews are honest and second that the most of the criticisms eventually turn out to be correct, after the

first irritation has passed away. Then again, they have recognized in THE DRAMATIC MINSON the first authority in America on dramatic matters. Perhaps this last is the best reason of all.

It was only natural that The Spectator's question last week, "Why the trade paper anyway?" should raise a howl of protest from those esteemed publications. As the returns are not all in yet, comment on the walls of anguish will be reserved for another week.

THE SPECTATOR.

## Letters to "The Spectator"

"The Spectator" cannot undertake to reply by mail to letters of inquiry. Inquiring readers may therefore save stamps and look under this heading for their answers. If the letters or answers do not appear in the next issue of THE MINSON, look in the following numbers. They are liable to be crowded out. Make your letters brief, write on one side only of the paper and sign with the name or initials you wish to appear in print. If you use initials or a nom de plume, accompany the communication with your correct name and address. This last requirement is imperative.

## Another Enthusiastic Reader.

WASHINGTON, D. C.

To The Spectator:

Sir.—I look forward each week with great pleasure to THE DRAMATIC MINSON. The first thing I turn to is the motion pictures. You don't know how much I enjoy reading your criticisms on the pictures and the letters written to you.

I saw by THE MINSON, dated Feb. 8, that you do not know George Melford by name. He played with Alice Joyce in Rachel, Bolted Door, Broken Trail, and many other notable Kalem productions, of which you have spoken highly. He and Alice Joyce seem to be great favorites here, so now that you have published one of her we would like to see a good picture of him in THE MINSON. ISABELLA EDWIN.

1200 Park Road.

You may be accommodated with the portrait of Mr. Melford before long.—THE SPECTATOR.

## Sympathy for "The Spectator."

BURNTON, SUMMIT, ENO, Feb. 20, 1911.

To The Spectator:

Sir.—Can you tell me the name of the dark young man who has lately been playing leading parts with King Bagot (T), of the Imperial Company?

Have you not rather let yourself in for something with the correspondence page?

I hear Edison's new Economy Transformer will soon be crowded out. Long may THE MINSON wave.

H. M. HAWAT.

The player you mean may be Owen Moore. It is true that these letters to The Spectator have been increasing amazingly, but cheer up! Strenuous efforts will be made not to let them crowd out any advertising.—THE SPECTATOR.

## Another Scenario Beginner.

NASHVILLE, TENN., March 12, 1911.

To The Spectator:

Sir.—Am a reader of your journal and enjoy it very much. I have some questions I would like to ask.

I am a short story writer, and believe I have some natural ability for writing a motion picture play. What do the different classes of plays pay?

I have one in process of construction, but do not know how to arrange it. Is it possible for you to procure an exact play that has been cast aside and in its written form? What is it worth to send it to me?

Can you tell me the name of one of the Biograph's leading ladies?

EARL RYAN.

506 Eighth Avenue N.

You are referred to the reply to Maud Feather, printed in this batch of "Letters to The Spectator." As to pay, you can get all the way from \$5 to \$100 for a story. Better expect about \$10 to start with. If you make a hit with a story you can then demand more and perhaps get it. You are evidently a new reader of these pages or you would know that no names of Biograph players are published.—THE SPECTATOR.

## Another Originator of Names.

WILMINGTON, DEL., March 11, 1911.

To The Spectator:

Sir.—I guess "A. D. B." of Bellingham, Wash., is not alone in originating names. I know of several besides myself who use names, such as "Wilful Peggy," "Dimple," "Muggsy," etc. Way not have a popularity contest, and have the Biograph people numbered—"Wilful Peggy" No. 1, etc.? Well, here's my vote for No. 1.

W. E. M.

Your suggestion of another contest has been proposed before and declined. It is as you say quite common among picture patrons to give their own names to favorite players. Your question about Biograph players has been edited out of your letter because to print it would be an indirect violation of the Biograph policy which, as you know, THE MINSON respects.—THE SPECTATOR.

## From a Film Reviewer.

CHICAGO, March 10, 1911.

To The Spectator:

Sir.—I see you did me the honor of quoting an editorial which I wrote for THE NICHOLSON, about the Western subject. This was in your issue of March 1. To be noticed by The Spectator is surely gratifying. I believe you agreed with me in the main, but took some exception to my statement as being too sweeping. You say, "but THE NICHOLSON overlooks the 'change of base' that has already developed on the part of the film manufacturers. He is indeed a blind observer of the picture field who cannot see something besides mere 'turbulence, turmoil and gun-play' in such Western pictures as Ramona, The Padre's Secret, The Curse of the Red Man, etc."

Yes, dear Spectator, I, too, can see it. At the end of the editorial, only part of which you quote, I observed that several film makers were turning to Mexico and Southern California for new backgrounds for their melodramas. And my implication was that they had found what was

needed. The films you mention as evidencing an improvement in the character of the Western subject were products of this change. My "sweeping" remarks were intended for the old "cowboy" type of Western. Possibly I did not make that clear enough.

I agree with you that the product of the film makers is improving in every line. It is ever more visible month by month. There may not be any radical improvement in the stories employed, but the handling of them has improved. An intelligent man is no longer insulted by the cheap sensationalism and still cheaper sentimentalism that used to be in vogue. And, of course, every material and technical detail has improved wonderfully.

How shall we account for these very noticeable advances in the art? Between you and me and the gatepost, Spectator, I believe it is largely due to the criticisms which THE DRAMATIC MINSON, THE NICHOLSON, and some others have been dinging into the film makers' ears. No art ever did advance without intelligent criticism—especially an art that is so bound up with commercialism, like this. They haven't liked it, but they had to swallow it, and it did them good. Let us take the credit if we can, Spectator; it makes us feel good anyhow.

I have been reviewing films for THE NICHOLSON for several months past, and naturally take a great deal of interest in THE MINSON reviews—not as a competitor, but as a conferee. It's a fascinating business all the way around, is it not? The film game is the liveliest game I ever took a hand in.

I noted the success with which you pulled off your last voting contest. Why not another? Get the people to vote on an All-American All-star Production. Here is my vote:

Leading Lady, Florence Lawrence; Leading Man, Maurice Costello; Comedian, Burroughs; Ingenue, Mary Pickford; Producer, The Biograph Men; Settings, Edison Story, Biograph; Photography, Vitagraph (when up to snuff).

I think you could stir up a very lively and interesting contest on this subject, and one that would be easier to handle than your last, which must have been very arduous on account of the great bulk.

Of course, I am just as curious to know something of the personnel and methods of THE MINSON film-review forces as was that feminine correspondent whose "charming curiosity" you commented upon. But I suppose you prefer to maintain your Veiled Prophet attitude, a la Biograph.

Whoever you are, you have my best wishes for the continued success which you so well deserve. Let me add that these wishes are shared by all who participate in the conduct of THE NICHOLSON.

JAMES H. CHAPMAN.

Editorial Department of THE NICHOLSON.

Space is gladly given to Mr. Crippen's statement of his position regarding Western films and the improvement in film production in general. His belief that the credit for this improvement is largely due to the critics is no doubt shared by many others, perhaps by some of the film makers themselves, as is pointed out in "Spectator's Comments" on another page. As to how good it may feel to pat oneself on the back once up another line of thought, which THE SPECTATOR will chat about next week. Regarding the new contest, Mr. Crippen proposes it would be interesting, but—let that also be another story. Of the personality of THE SPECTATOR it may as well remain a mystery, if, indeed, anybody besides Mr. Crippen cares a hang about it. Privately THE SPECTATOR never had much use for the big "I" kind of journalism, nor for the "journalist" who makes his own name and picture the chief features of his work. Of course this idea is old fashioned and sadly out of joint in these days of self laudation, but never mind—each to his own way of thinking. Just the same THE SPECTATOR is deeply sensible of the distinct honor that is done him by the kindly expressed well wishes of the staff of so good a publication as THE NICHOLSON—good in spite of its withdrawal from the field.—THE SPECTATOR.

## Who's Who in the Pictures.

James E. Hughes, Webster, Mass.: The "two leading fellows," as you put it in His Royal Uncle (Lubin) were Howard Mitchell and Harry C. Meyers. Florence Lawrence was the leading lady.

Thomas W. McKnew, Philadelphia: The false pal in Pals of the Range (Essanay) was played by Jack O'Brien.

O. M. P. Montgomery, Ala.: In Buddy the Little Guardian (Selle) the leading parts were played as follows: Leading man, Charles Gray; leading lady, Margaret Fisher; wayward husband, William V. Mong; little boy, Clarence Johnson.

Marilla May, 2423 Brown Street, N. W., Washington, D. C.: In Strategy (American) Adrienne Kroell played the wife and Warren Kerrigan the husband. In the Cowboy's Mother-in-Law (Essanay) Mr. Orsney played the husband. In the Outlaw's Daughter, the daughter was played by Miss Field.

H. M. B., Washington, D. C.: The father in On Kentucky Soil (Bellevue) was played by James Kirkwood. Can't tell you about Mr. Walhall's eyes.

A. A. Farber, 525 Thirty-ninth Street, Oakland, Cal.: Rastus in How Rastus Got His

Turkey (Pathe) was played by "Billy" Quirk. The Biograph Company does not publish names of players.

James Fanning, 240 West Fortieth Street, New York: Biograph Company does not publish names of players. Glad you take an interest in reading THE MINSON, but surprised that you have not discovered the uselessness of asking for Biograph names.

Harry Kirk, 245 West Twenty-first Street, New York: The little boy in Mamma's Ghost (Vitagraph) was played by Kenneth Casey. Nell in the Melice film, in the Hot Lands, was Edith L. Storey.

J. A. B., Omaha, Neb.: The outlaw in The Outlaw and the Child (Essanay) is G. M. Anderson. The husband in Nan's Diplomacy (Lubin) is Albert McGovern.

M. Grant, 1026 Park Avenue, Omaha, Neb.: The leading man in The Test is Albert McGovern. You might buy photographs by writing the Lubin Company.

Bernice, Oakland, Cal.: You failed to accompany your inquiry with your full name and address. Therefore your question is unanswered.

L. W., 4127 West Fifty-fifth Street, Denver, Col.: Mary Fuller is with the Edison Company. Florence Turner is with the Vitagraph. Don't know anything about Mr. Anderson's matrimonial affairs, and anyhow THE MINSON is not a matrimonial information bureau. Names of Biograph players are not published.

S. W., Nashville, Tenn.: The leading man in Society and the Man (Vitagraph) was Maurice Costello; leading woman, Julia Swayne; little girl, Adele De Garde. The daughter in Captain Barnacle's Chaperone was Evangeline Blaisdell. Can't give you matrimonial information.

E. W. C., Cincinnati, O.: The American player you refer to is probably Warren Kerrigan. Your question as to why the Biograph players go by numbers indicates that your bump of humor needs development.

Dorothy Gardner, Beardstown, Ill.: You must be another new reader of THE MINSON, or you wouldn't ask about Biograph players. Judging from the way questions like yours continue to come in, Minson circulation must be growing amazingly.

Betty E. Fritts, Pottstown, Pa.: Jimmie's sister in Maid or Man (Imperial) was Mary Pickford; Jimmie was Owen Moore. Miss Pickford is with the Imperial Company in Cuba.

## A REAL FIRE FOR A FILM DRAMA.

In Los Angeles the other day at a \$350,000 fire a motion picture producing company, the Selig, seized the opportunity of picturing a rescue in which an actor dressed as a fireman brought an actress down a lad-

der from the third story of the burning building. That ought to be hot stuff for a fire drama.

## HELD FOR SUNDAY SHOWING.

Rev. Hugh Leith filed charges against the moving picture shows of Lancaster, Pa., March 8, for the second time in four weeks, for running their places on Sundays. Mayor Saxauer held them for Common Pleas Court without requiring bond.

## PRESIDENT ROCK HONORED.

An unusual surprise party and reception at the "Hofbrau" in Brooklyn was tendered to President William T. Rock, of the Vitagraph Company, upon his return from Cuba and the West Indies. He was greeted by seventy of the "boys" costumed as a variety of characters.

## PICTURE EXCLUDED FROM COURT.

In St. Louis a motion picture of a strip of railroad track was introduced in a trial for damages against the St. L. and S. F. Railroad Company, but the court excluded the evidence and the jury was not allowed to see the picture.

## A CITY OFFICIAL'S GOOD WORD.

Raymond B. Foadick, Commissioner of Accounts in New York city, declared in a recent address that motion pictures are not doing the harm that some people think they are, and "our children are not being ruined."

## PICTURE SHOWS NEAR SCHOOLS.

The school board in Indianapolis has protested against the location of picture theatres close to school buildings. An ordinance on the subject is looked for in the City Council.

## PICTURES IN THE NEW YORK THEATER.

William Fox has leased the New York Theatre for motion pictures and vaudeville for a period from March 27 to July 1.

SELIG FOUR COLOR POSTERS AT ALL EXCHANGES

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## The Way of The Transgressor

A Sensational Drama that will fascinate and rivet the attention throughout. A delightfully woven story.

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Military Drama

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The story of two old salts and a little seafaring waif washed ashore. A story as pure and refreshing as a breath of pure air.

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# VITAGRAPH.

## "LIFE PORTRAYALS"



THE SPIRIT OF THE LIGHT

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For Release Tuesday, April 4

### AN UNEXPECTED REVIEW

Excruciatingly Funny Farce—The General caught the soldiers in a sad predicament. Approximate length, 600 feet.

ON THE SAME REEL

### HOP PICKING

Travel Picture—Scenes in Kent, England, during the hop-picking season. Approximate length, 335 feet.

For Release Friday, April 7

### FOR HIS SAKE

A Story that Appeals to the Heart—Wonderful "life portrayal" showing how a second wife won her husband's love through the hearts of his children. Approximate length, 998 feet.

For Release Saturday, April 8

### THE SPIRIT OF THE LIGHT

Romantic, Picturesque, Powerful—A story of devotion to love and duty. Artistic seacoast settings. Approximate length, 1000 feet.

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### GETTING HIS OWN BACK

COMEDY



Released Tuesday, March 28. (Length, approx., 600 feet.)  
In this comedy there are situations of unusual cleverness which will arouse gales of laughter from all who view it. Splendid acting and exquisite photography.

Released with

### LOST, A BABY

(Comedy.)

Released Tuesday, March 28. (Length, approx., 400 feet.)  
A lively comic about "Baby, baby, who's got the baby?" You will laugh till your sides ache.

THIS SATURDAY.

### A THWARTED VENGEANCE

Released Saturday, March 25. (Western Drama.) Length, approx., 1000 feet.

This is a sensational Western drama, designed to be a thriller. Though highly colored the story is logical and the acting convincing and sincere. One of the best of our Western productions.

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## Reviews of Licensed Films

**The Actress and the Singer** (Lubin, March 13).—A Lubin comedy these days is rarely a disappointment, and this delightfully conceived and amusing little love tale is no exception, containing many delicate touches and an atmosphere exceptionally pleasing in its attractiveness and truth. Two brother artists, a musician and a painter, suffer the hardships that befall the artistic temperament in their meager lodgings. The musician makes a little money by singing a few of his songs into a phonograph, and on one of these occasions is heard at the office of the record manufacturer by a prima donna, who has come there for the same purpose. He leaves behind the music of the song with the address on it, and the actress obtaining possession of it, looking for a lark, goes to the address with her maid and occupies the room next to the two lone artists. Many amusing and entertaining complications arise, until at last the girls leave unexpectedly, and a letter comes offering the musician the leading role in a new opera. On applying he finds the prima donna is his former next door neighbor. Arthur Johnson makes his initial bow with the Lubin company in this film, playing the part of the musician.

**Comrades** (Biograph, March 13).—The humorous situation in this picture is derived from seeing the self-satisfied enjoyment with which the bold fair enters into the fruits of the labor of his friend, and is decidedly a farce in theme. There are many amusing situations, the story telling how two tramps on reading the society columns of the newspaper, discover that a certain member of Parliament is to visit the home of the Franklin family. The letter thrown on the screen was a little confusing. The tramps see their opportunity, and the obliging one goes and gets some clothes and some other things which he gives his friend that he may assume the distinguished visitor. The obliging one is left entirely out in the cold, which continues throughout a most sumptuous day for the fortunate one, until at last he is shown to the immediate bed chamber. It is then that the obliging one climbs a ladder to the room to claim his rights, but at the entrance of the real member of Parliament he slips under the bed, leaving his friend to bear the brunt. That grateful individual vanquished, he locks the door and goes into bed himself, thus turning the tables, but one wonders what happened further.

**Max's Feet Are Pinched** (Pathe, March 13).—Max Linder has worked nearly the same idea before, but he is always so much of a delight and so unconsciously original and graceful in his movements that the story takes on a new significance. He buys a pair of tight shoes and visits his best girl at her home, where he takes on his shoes at the table and a dog runs away with it. His trouble ends in a smash-up, which is forgiven because it is Max Linder.

**Whisper Courtship** (Pathe, March 13).—This farce, based on a fanciful idea, has originality and comedy. Whisper is kidnapped and the lady he desires to wed advises him to buy an elixir of youth, which he does, and is transformed by repeated doses to a young man, a youth and a boy. He is then too young for her and he buys a magic remedy to produce age, being transformed into an old man. Again she rejects him and he mixes the two medicines, returning to his first appearance and deciding to marry the maid instead of the mistress. He married his comedy work by his frequent talks to the camera—camera chat, as it were.

**The Code of Honor** (Bells, March 13).—The careful and artistic handling of this picture, together with the important character of the theme—an intelligent and logical, though not dramatic exposure of the code duels—makes the subject one of the first importance. The code of the challenge, suffering from a failure of his opponent but being forced by the code to meet the best shot in the army in a duel with pistols, is one that at once suggests strength and, it would seem, should have led us to a powerful climax. The outcome in this story is, however, quite tame and commonplace. The suspense is that of anticipation unrelieved. The friend of the man with the bad eyesight forces a quarrel with the "dead shot," fights him first with swords and wounds him in the pistol arm, causing a delay until the eyesight of his friend is sufficiently restored to permit him also to meet the adversary on the level. Honor, when both are and no one is hit. It is all perfectly plausible and carried out with fine detail. The first quarrel was about a girl, whom the half-blind duelist wins, of course. The scenes are laid in Europe and appear to approximate the required backgrounds amply.

**Betty Becomes a Maid** (Vitaphone, March 14).—Betty is somewhat of a modern Cinderella; she could not be kept from her Prince Charming, and the picture tells in a delightful and entertaining manner how she took the place of the maid when her brother brought home his friend, the millionaire, with the suggestion that the elder sister capture him as her last chance. But the attempt to conceal Betty's beauty and charms failed to succeed. The friend bribed his way to the kitchen and there, mid flour and dough, won the maid of his choice. To find her a daughter of the house. The pie-crust film is an exceedingly novel and laughable bit of business, but perhaps a little far-fetched and happens a little too prematurely—the first meeting of the lovers, in fact.

**All for the Love of a Lady** (Edison, March 14).—This is as delightful and pretty a romance of the days of chivalry as has been seen for some time, marked by natural comedy and excellence of scene, that of the duel being an exceedingly well managed and noteworthy event. At the moment the awkward captain fell all over my lady's train, so that she left him for the more graceful Howard, who, wishing to convince the captain of his priority, invited the Lady Constance to dine at the Abbey. In a most sure letter, he also wrote letters to the captain telling him he would run his mare through him if he presented himself. The letters were mixed. When the Lady Constance received the captain's letter she disguised as a young cavalier and went to the inn. The captain went, but did not disguise at all. He meets the youth, but when he discovered her sex apologized for his rough treatment of a moment before. Howard entered, insulted the youth, and when he made the same discovery insulted her further. The result was a duel between the captain and Howard, in which the latter obtained the worst of it, and the dinner ordered by Howard was eaten by the captain and the Lady Constance.

**Oh, You Teacher** (Essanay, March 14).—There is a little ingenué in this photo play who has appeared but recently in Essanay films, but who is destined, if she shall persevere and

maintain her equilibrium, of becoming a prime favorite. Her part was a minor one, but stood out strongly. The story is half farce, half drama. The district schoolmarm quits to get married and the board advertise for another teacher. An odd collection of freaks, with one pretty woman among them, apply for the job. The one lady member of the board wants to hire the worst looking of the lot, to guard against future marriage, but the two men out-vote her and the pretty girl is chosen. This scene would have been improved if the lady director had faced the applicants instead of the front. One of the directors falls in love with the teacher, and a young miss our ingenué before mentioned, tries to break off the affair by writing an anonymous note to the teacher telling her the director voted for her because she was homely. The scheme doesn't work, because the boy of the family confesses that his sister wrote the note out of spite. So the incident ends with the teacher resigning to marry the director, which after all vindicates the lady director's theory. The acting and scenes are excellent.

**The Hunter's Dream** (Kalem, March 15).—A fanciful dream story of farcical nature is well told in this subject. The hunter, after preparing for his trip, takes a nap and dreams that he lands in a small boat on a South Sea island peopled by savages, who capture him and put him in a big pot to boil for dinner. The savages look the real thing and the scene in which this part of the picture is taken lends to the illusion. The film is amusing.

**The Diver** (Kalem, March 15).—The complete process of preparing for deep sea diving, down to the entrance of the equipped diver into the water and his return to the surface, is shown in this film with particularity. It is one of the most interesting educational films which this reviewer has ever seen. Along with the diving operations are scenes showing the dynamiting of an old pier in government harbor work.

**The Paoli Brothers** (Pathe, March 15).—This is a vaudeville stunt of exceptional merit. Two dress-suit acrobats work in a series of scenes and one of their cleverest is head balancing, assisted by a fox terrier who mounts to the top.

**Oh, You Kids** (Pathe, March 15).—The tone of this film is not of the most edifying nature, but it is not offensive and furnishes many good laughs for those who enjoy seeing people fall down. The falls are really the best features of the picture, they are so natural and unaffected. The film was made just after a

heavy snowfall, and represents two mischievous boys playing pranks on their elders. The two old gentlemen and the two policemen who come to grief on the slippery hillside appear to be in deadly earnest. In the last scene the two cops capture the boys and give them a spanking, which is some consolation. There is very little, if any, playing to the camera, and the reality of the incidents is thereby greatly increased.

**Baby's Fall** (Edison, March 15).—This bumptious comedy is quite funny at one or two points, but fails to be convincing in its chief incident. The girl baby fell out of the window and landed on an awning quite nicely. The mother saw her disappearing, but never looked out. She ran to the telephone instead, called up her husband, and then fainted. He had all kinds of trouble getting home, and in the meantime the whole neighborhood was aroused, the doctor came, the maid was excited, but nobody ever thought of looking out of the window. All this neglect of the window was so entirely forced and improbable as to rob the story of its point. But even if it had been made plausible, the natural distress of the mother and father was no joking matter and not calculated to figure in a comedy story. The acting was worthy of better material.

**The Department Store** (Edison, March 15).—This little episode of love and business in a department store is one of the most refreshing and laughable humorous films ever produced. The acting is irreproachably natural, and the character work of the shopgirls and the bashful, but it is not in the originality of the subject that the film finds its strength. The theme has been employed before, although in different surroundings. The argument of the story is to show that a man may be brave beyond other men and still decline to show it by physical contest with his fellow man. The arrangement and treatment of the scenes present this argument in the strongest possible light, because it is so naturally and convincingly done. The Eastern man goes West for his health and hires out on a ranch, where he soon gains the enmity of one of the men because he has struck up a situation with a girl of the household. The disgruntled cowboy wants to fight, but the newcomer declines, and is, of course, held in contempt by all the men, and even by the girl herself. At this juncture an Indian sick with smallpox wanders in and a panic ensues. Nobody will touch him and all unite in driving him away—all but the Eastern chap, who carries him to an outbuilding and nurses him. The girl's aged father is also stricken and nursed by the volunteer, who finally falls a victim himself. When it is all over and the patients are cured, everybody is willing to believe that the Eastern man is no coward. Of course he isn't the girl.

**Redemption** (Urban-Kellogg, March 15).—The boy thief in this child story was reformed by a dream after he had stolen a little girl's doll. He dreamed that the doll came to life and showed him what kind of a criminal he might expect to become if he kept on stealing. The dream scenes ended with one in a convict camp and proved convincing enough to the boy to induce him to carry the doll back to the mansion, where he was forgiven. Children in idea and treatment, the film nevertheless pleases, mainly by its excellent acting.

**Thomas Rivey, Oxford to Richmond** (Urban-Kellogg, 15).—The famous

Thames is shown in a river trip between the points named, including scenes at Henley and Windsor Castle. It is one of the most interesting travel pictures produced in a long time.

**The Schoolmarm of Cayote County** (Mellie, March 16).—Rather farcical, but tending more toward melodrama, this film, generally well acted, proves both interesting and amusing. The cowboys were smitten with the new schoolmarm and they attended her school in their off hours, but she seemed to favor the new foreman. A bad man among the cowboys was discharged by the foreman, and later waylaid and robbed the paymaster on his way to the ranch to pay off. The robber dropped the foreman's handkerchief near the robbed man to throw suspicion on the man he hated. The manner in which he acquired the handkerchief was not quite convincing, and the fact that he hung around after the robbery until the Chinese cook saw him and forced him back to the trial with a revolver is even less plausible. The cowboys at first wanted to string up the suspected foreman, but he demanded a fair trial and was given it, with the girl as judge. But when the Chinaman testified that he saw the thief pick up the handkerchief before the crime, they wouldn't believe him and kicked him out. Nothing but the robber himself with the money on his person was sufficient. With vindication came the joyous love of the schoolmarm and all ended happily.

**Was He a Coward?** (Biograph, March 16).—Here is another picture with a purpose, but it is not in the originality of the subject that the film finds its strength. The theme has been employed before, although in different surroundings. The argument of the story is to show that a man may be brave beyond other men and still decline to show it by physical contest with his fellow man. The arrangement and treatment of the scenes present this argument in the strongest possible light, because it is so naturally and convincingly done. The Eastern man goes West for his health and hires out on a ranch, where he soon gains the enmity of one of the men because he has struck up a situation with a girl of the household. The disgruntled cowboy wants to fight, but the newcomer declines, and is, of course, held in contempt by all the men, and even by the girl herself. At this juncture an Indian sick with smallpox wanders in and a panic ensues. Nobody will touch him and all unite in driving him away—all but the Eastern chap, who carries him to an outbuilding and nurses him. The girl's aged father is also stricken and nursed by the volunteer, who finally falls a victim himself. When it is all over and the patients are cured, everybody is willing to believe that the Eastern man is no coward. Of course he isn't the girl.

**Breakers in the Clouds** (Gaumont, March 14).—These novel scenes are taken from near the top of Mont Blanc and show great



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## BIOGRAPH FILMS

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Released March 20th, 1911

### TEACHING DAD TO LIKE HER

A Procedure Very Foolish on the Boy's Part

A young man, infatuated with a show girl, realizing to marry without dad's consent would mean future disaster, tries to win his consent, but dad considers a marriage to a chorus girl a disgrace to the family. The boy reasons that dad don't know the girl's real worth, and brings about a meeting of the two in the hope dad may like her. Dad after meeting the girl does like her to the extent of marrying her himself.

Approximate length, 995 feet.

Released March 23d, 1911

### THE LONEDALE OPERATOR

How a Brave Girl Outwitted a Couple of Tramps

With this Biograph subject is presented without doubt the most thrilling melodramatic story ever produced. It tells of a young girl who as operator at a lonely railroad station is left in charge of a large money shipment. Tramps break into the place, but the quick-witted girl telegraphs for aid while she holds the thieves at bay with a nickel-plated monkey wrench. An engine and crew are sent in aid and the railroad runs as most exciting. In detail the production is extreme, the leading actor, who plays the engineer, being a locomotive engineer aside from his professional talents.

Approximate length, 995 feet.

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mass of clouds floating below the altitude of the camera. The spectator looks out upon the top of the cloud banks and the effect is indescribable.

**The Christian Martyrs** (Gaumont, March 14).—The subject matter is not new, but the scenic backgrounds and the excellent acting of the principals gives distinction to the production. The son of the Roman prefect falls in love with a Christian girl and joins the sect. A father, who also loved the girl but was rejected by her, went to the prefect out of revenge and betrayed the secret meeting place of the Christians. All were condemned and ordered out to the lions, even to the prefect's son, the stern father refusing to relent when he recognized the young man among the captives. Some of the last scenes must have been cut out, because the picture ends disconnectedly. It was also noticed that when the Christians knelt in prayer, it was to the camera instead of the altar.

**An Aching Void** (Vitagraph, March 17). The Vitagraph producers seem to delight in taking old themes and working them over, usually doing them so well that the repetition is fully warranted. When this film was first announced the present reviewer wondered at the company's temerity, not believing it possible that a subject so old and so many times used in pictures could be developed into anything fresh and interesting. It was the reviewer's mistake and the Vitagraph's victory. An Aching Void is one of the best things that company has produced in a long while. It is the story of the childhood of a man and his wife, on whom a bond of sympathy between them. Each is absorbed in outside affairs, except when each, in turn, sighs in reflecting that something is lacking in their home life. Instead of the old expedient of a wife drifting in to fill the void, we have the natural visit of their little niece, on whom both uncle and aunt shower their affection until the child goes home with her mother, after which, before their own friends, the loveless couple are drawn into harmony, and peace and love settle down upon them. The manner in which the groundwork of the story is worked up is strongly effective, and the acting is of the first quality.

**A War Time Escape** (Kalem, March 17).—The Kalem Southern company has produced in this film another remarkably effective Civil War picture, naturally and convincingly acted and managed, and thrilling in its situations and action. Northern young man is engaged to a Southern girl at the outbreak of the war. Three years later her brother penetrates the Union camp, disguised as an escaped Union soldier. He steals valuable papers and escapes, being pursued by his sister's old sweetheart. He takes refuge in his own home, where the Union officer and men follow, but the sister and her girl chum manage to hold off the pursuers with revolvers until the fugitive again makes his escape. After the war the two lovers make it up and are reunited. The best scenes are those in the old Southern homestead, where the tenderness of the acting almost convinces us that one girl with a single revolver could really hold up three strapping big soldiers. It was remarked that the days in the Union camp were remarkably new and had more stars than the law then allowed. Also, how about using a flag as a table cover?

**The Inventor's Rights** (Pathe, March 17).—A very absorbing and gripping story is told in this picture, which contains a number of holding and telling situations, leading from one finely conceived climax to a greater, thus retaining and intensifying the interest. A laborer in a tire factory invents a non-punctureable tire and is persuaded to sell the patent rights to his employer, who is on the verge of bankruptcy, for \$250. Later the employer claims the process as his own and makes an immense fortune. The inventor's mother-in-law breaks away when the employer, showing some friends over the factory, approaches the inventor and, taking the tire from him, again claims it as his own. At court the manufacturer's daughter, who had previously overheard the deal, testifies against her father, which causes his death. Later she gives \$250,000 of her father's estate to the inventor in the way of restitution. The court scene is especially well staged and presented.

**Pepper Industry in the Malay Peninsula** (Pathe, March 17).—This is a continuation of the series of colored films of industries in the Far East. The natives are seen gathering the beans, shelling them by pounding them under their feet, and then screening them for market.

**The Wedding Bell** (Edison, March 17). This film not only contains excellent dramatic situations but also takes its place among other notable pictures that have aimed to purify and expose certain sociological and unsanitary conditions existing in a great city. Furthermore, it drives home the moral by strong, if not convincing and logical treatment. Clara, who is interested in slum work, orders a box of artificial flowers for her coming wedding from a poor family whose need she has discovered. The aged mother of this family has typhoid fever and works upon the flowers. The impression is conveyed that Clara by smelling them while decorating for her wedding becomes ill, and is stricken directly after the ceremony. The physician traces the cause to the flowers and then to the slums, where it is learned that the people infected are the tenants of Clara's father, who had refused them better quarters. The man learns his lesson and the tenement undergoes a change. There are many fine points delicately brought out in acting and setting. The weak point, and one which is quite sure to be criticized medically, is the impression that Clara became stricken through smelling the flowers. Aside from the improbability of smelling artificial flowers is the generally accepted unlikelihood of contracting typhoid fever through the use of them. It is said not to be impossible, but it would seem in handling a purposeful theme of this kind a more plausible means of communicating the disease, such as drinking water at the infected house, would have been more logical.

**The Man from the East** (Bell, March 16).—The only really vivid impression that this reviewer carried away from this film was the sight of an exceptionally realistic runaway; otherwise he felt he had virtually seen something like it many months ago when it was quite the fashion for sweethearts to quarrel with their lovers who promptly left for the West, where the girl followed at her leisure some years later and all was well. That is the way it was in this picture: she just happened to come across him while traveling in the West, and the fact that she had misconstrued his meaning when protecting a poor girl from the hands of a ruffian was forgiven and forgotten. The automobile passing in front of the picture in the first scene, where she discovers him with the girl, was done in such a way as to appear an accident, and it was not until a number of scenes that its significance was perceived, but that does not mean the picture as a whole was not well done, though little things both make and mar.

**Mandy's Social Whirl** (Lubin, March 16).—It may have been from fear that the story would not stand for itself that it was borrowed in a number of instances, indicating bad management and producing an unsatisfactory effect which is rarely seen in this company's comedies. The average spectator is generally human enough to appreciate a well-developed situation without having the actors literally throw it at them, and, above all, this story has the situation and the clever development and is exceptionally funny in itself. Mandy Arive is sent by an employment bureau as maid to a suburban family. The son of the family also sends home his new wife by the same train. She has dropped her letter from the son to his family and gone back to recover it, thus losing her train. Mandy has found the letter and, on arriving, in her confusion, presents it instead of her own. The attempt of the parents to be reconciled to their strange daughter-in-law and her joy at her easy job make one of the most laughable pictures seen for some time.

**The Faithful Indian** (Kessanay, March 18).—The plot of this picture story is weak and strong. The miner, assisted by an Indian, is prospecting for gold when a premature explosion injures him. The doctor who is called in discovers traces of gold in the particles of sand and rock which he removes from the injured miner's face. He at once forms the idea of locating the strike and claiming the mine, but the miner has lost his memory from the explosion and the Indian refuses to tell, although the doctor brings confederates to whip the Indian with rawhide in the hope of forcing a confession. Then the doctor hits the fazed miner over the head and, wonderful to relate, it brings back his senses. The recovered man chases the gang away and thanks the Indian for his fortune. Such a story requires convincing treatment to make it appear plausible, and this it has not received. The explosion was too insignificant in appearance to account for the dreadful damage done to the miner, and that gentleman's contortions of agony were too great to admit of his sudden recovery. The

# LUBIN FILMS

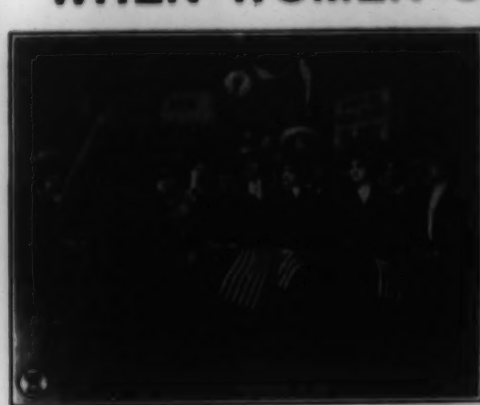
## HER CHILD'S HONOR

Released Monday, March 27

A woman who, by a cruel joke of Fate, found herself married to two men made a great sacrifice to keep the name of her child untarnished. An unique plot depicted with superb mounting and clever acting. Length about 1,000 feet.

Released Thursday, March 30

## WHEN WOMEN STRIKE



A film that bids fair to rival the tremendous popularity of a former Lubin comedy on the suffragette question. Mrs. Matthews is called out on a strike by her fellow suffragists. Her husband promptly engages a pretty French maid as housekeeper and, when a commotion from the strikers waits on him to see whether he wants to arbitrate, he gives them the merry ha-ha. Mrs. Matthews learns how things are going at home and rushes off to see. The picture of her husband, contented and well cared for by the French maid, takes the last bit of her courage and she promptly asks his forgiveness. Length about 1,000 feet.

## LUBIN MANUFACTURING CO.

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# ★ MELIES RELEASES ★

MARCH 23, 1911

## Sir Percy and The Punchers

A comedy that brings a hearty laugh. It shows the true nature of a Western girl. Length about 980 feet.

MARCH 30, 1911

## The Warrant for Red Rube

A Western Drama that is filled with exciting incidents. Length about 980 feet.

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# KALEM

## THE LASS WHO COULDN'T FORGET

A TALE OF SEA AND LAND

Released Wednesday, March 29.

Length, 960 feet

## THE HERO TRACK WALKER

A SENSATIONAL RAILROAD STORY

Released Friday, March 31.

Length, 950 feet

A beautiful art photographure, hand colored in France, 15 x 20 inches in size of Alice Joyce. Price, 40c., postage prepaid.

Ten photos, each 7x9 1/4 inches, of the principal Kalem players, for \$1.30, postage prepaid.

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Indian failed to live up to the traditions of his race under torture, for he winced and squirmed at each blow. Finally the doctor appeared, badly drilled in the duties of his profession. **Davy Jones** or, **His Wife's Husband** (Vitagraph, March 18).—The Davy Jones farces are conceived on lines so exaggerated that they may scarcely be considered seriously. And yet there is something about the acting that reminds one of other Vitagraph productions in which the players strive to be natural. They

are not natural in the Davy Jones type of farces, but they are deliberate wags trying to be spontaneous. The result would be better if there were more to the story. In this episode Davy, who it will be remembered is an old salt, is called on by his wife and mother-in-law to act as handy man for a card party, carrying bundles and working as a servant. He pretends to have hydrophobia, and capers about like a dog in distress, which didn't appear to this reviewer to be very funny. Tied up in bed he is



supposed to die, and the undertaker is called in to measure him for his coffin. The undertaker makes love to the supposed widow, and Davy drops his deception to attack the gentleman, after which he is chastised by the woman.

**Rocky Caves of France** (Gaumont, March 18).—A picture in color of some peculiar rock formation of winding arches of caves.

**The Privateer's Treasure** (Gaumont, March 18).—After the death of his father, a ship owner, the children, a brother and sister, receive a letter brought by a mysterious stranger. It is the confession of the murder of their father by a pirate, who in recompense directs them to a treasure hid on an island in the sea. On the voyage the captain gets a sight of the plans and arouses the crew, but a faithful sailor informs the brother of the plot. On arriving at the island the captain, being repulsed, follows in a boat, and is shot, and the treasure is borne safely home. While the story is not exactly stirring it is interesting, and shows a beautiful effect of a ship at sea in the moonlight. It is thought, however, the story would have been improved by scenes showing the landing on the island, the fight, and the actual discovery of the treasure. Then, too, the faithful sailor was not rewarded, and the two left the boat, unaccompanied by the chest.

## Reviews of Independent Films

**The Secret of the Palm** (Imp., March 18).—There is a strong idea in this story, although it is not worked out very plausibly. A young Cuban, to cast suspicion on his rival, steals the mail sack the latter is carrying from the post-office and hides it in a tree. The innocent man then is accused. The next day the thief receives word from his mother that she had sent him money and valuable the day before. They are in the mail sack, and if he should now produce the package it would expose him as the real thief. Such a situation admits of dramatic treatment, which it fails to receive in this film. The thief merely climbs the tree, falls and fatally injures himself, and then confesses all. It would seem that some scenario writers can never clear the innocent and convict the guilty without a confession, although they have more novel and dramatic expedients ready to hand. The acting is fair.

**An Unforeseen Introduction** (Eclair, March 18).—This is an exaggerated farce telling the story of a young man whom his mother desires to introduce to a young lady. He escapes from his mother, follows a young woman on the street with whom he becomes suddenly infatuated, gains access to her house by taking the place of a delivery clerk, gets kicked into the cellar and is finally dragged out, only to find that the young woman is the one his mother wanted him to wed. The style of acting is of the family kind, no better nor worse than many other examples of this class of biased foolishness.

**A Day of Storms** (Eclair, March 18).—Here is another comic of the same kind, but with a few more hearty laughs in it, when the poor fellow out in the rain finds himself continually damped into barrels, vats and tubs of water. Films of this class are worthy of little criticism.

**The Penalty** (American, March 18).—This film deals with a very strong theme in a strong way. If we may except some of the minor incidents, a young wife became infatuated with gambling at a club where roulette appeared to be the game. She lost all her money and jewels, and finally accepted a loan from a man who evidently had designs on her. After she lost, and the next day the lender called at her house to collect the bill. He surely had a strange way of making love, presenting his bill at the start, and the incident that followed was less commendable when the two cut the cards to decide the matter. She lost again, and the two proceeded to her husband's safe, probably to steal, when the husband arrived, learned the truth, paid off the obligation and accepted his wife's promise never to play again. The acting was quite expressive, much so in the scene where the lady made her last losing. The facial expressions she went through with her back to the table and her face to the camera would have caused a riot in any well regulated gambling place, but nobody in the picture seemed to mind.

**Crime Back to Back** (Powers, March 14).—Unfortunately for this producer the words that the motion picture artist speaks cannot be heard by the spectator, for it is hoped that they at least know something of the story they were trying to tell. There were some very pretty scenes, however, and costumes that by proper photography might have made exceedingly pleasing scenes, but the story played like a dramatic composition—and badly played at that—falls to get over, though a few really clearly defined subtitles might have helped out. What was the story? Something about somebody getting somebody else to hold on somebody else who had a will. Then Molly Bawn's lover was accused and was sent to prison, and got out again in some miraculous manner, and he married Molly Bawn, who became mistress of Blarney Castle.

**Starlight, the Squaw** (Bison, March 14).—Starlight is sent to sell Indian trinkets to the soldiers and is assaulted by a drunken corporal, who is court-martialed and stripped of his honors, a fact that does not cause him much apparent sorrow. Later he wounds the captain in a brawl, and Starlight, remembering how the captain had saved her, desires to be revenged on the corporal and follows him, where a struggle ensues in which he chokes her into insensibility. She is found by one of her tribe, and the corporal is pursued, captured, and is about to be burned at the stake when a troop arrives and he is handed over for punishment. As is the usual custom with this company many excellent views are shown, and although rather melodramatic in acting, it is interesting for a type of story of which there is hardly a scarcity.

**His Younger Brother** (Thanhouser, March 14).—The acting and management lifts this story above the commonplace by the natural touches that are given it throughout, which is much to this director's credit, for he seems frequently called upon to this save a trifle and rather inane theme. The sister disguising as a boy seems entirely unnecessary, and as she really gained nothing by the procedure except a husband who proposed to her early one morning when he came down to the office. In the presence of another clerk it would have seemed better to have omitted the disguise, which has long since ceased to be novel. Her brother was accused of embezzlement and prosecuted by his employer. She in her disguise of a boy took the place, but seemed to learn nothing. The employer then relented and for some reason

**The Sheriff's Daughter** (Pathe, March 15).—Ramirez, the bandit, holds up a saloon in quite a remarkable manner, and on his departure the sheriff is warned. Ramirez evades them by hiding in the hollow of a tree, which is also the meeting place between him and the sheriff's daughter. At the next meeting she declares he must come to the house and make known his identity. He does so, and discovers she is the daughter of the sheriff who almost immediately enters. The girl conceals him in a closet, but he comes forth on the father's accusation that a man had been there, but in the struggle that follows between daughter and father he escapes. He is pursued by the sheriff, and escapes with a wound. In the next scene the father returns from his unsuccessful adventure with no trace of anger at the escape or concern for his daughter's previous actions. The girl and Ramirez then exchange clothes with him, though the necessity of the action except to make a story is not apparent. She is mistaken for Ramirez and shot by her father, who brings the bandit to her and lets him go at her dying request. More connecting scenes would surely give the picture greater smoothness, and it is hardly a picture that calls forth the sympathies; the machinery is so obvious.

brought the boy back to the office, presumably so that the girl could strip off her disguise. Confidence in the young man was evidently restored, for he was sent to fulfill a position in Brazil, while his sister became engaged for life.

**A Countryman's Adventures** (Imp., March 18).—A young man, who arrives at the station and carries a big umbrella which shields him from snowballs and boys and later from being felled to earth by snow cleared from the balcony above. He lands in a street wagon piled high with snow and is dumped in the city harbor, but is alive again to be arrested and to ascend in air with the umbrella as a balloon. He takes the two officers with him, and they tumble through a roof into a dining room and dine on the fat of the land.

**A Coward** (Ambrosio, March 15).—An Enoch Arden story is always interesting because of the dramatic situation and the different possibilities it may afford in the working out and the argument it arouses in the mind of the spectator. The coward deserted the army, getting away in a rather open manner. He escaped by boat and made the frontier. Five years later he returns to find his wife surrounded by another family. The snow covered trees and backgrounds in this picture give additional picturesque effects to the film.

**The Girl and the Oath** (Champion, March 18).—On their way to the round up a lot of cow-punchers pile into the back of a sick man, while one of them goes upstairs into the bedroom and goes through a secret marriage with the youngest daughter. They go off for the round up, and the father, dying, reveals the fact that the younger sister is really the illegitimate child of his sister, and makes the elder sister's marriage with him will be a secret. On this unwise and unnecessary bringing up of the past the situation of the picture is based, when the sister becomes jealous of the attentions of the younger girl's lover and tells the truth, only to find out that the two are married. The most comical parts of the production are the settings and the story itself, which is rather original. The acting and management, however, are hardly up to the general motion picture standard and are sometimes in bad taste.

**Come Unto Me** (Reliance, March 18).—It requires close concentration to get at the plot of this story, but it is a good story after one gets it, though the conclusion, while logical in some respects, might be questioned in others. The young clergyman visits a dive, ostensibly to get that viewpoint of life. He should have known better. He protects a young girl, and when the fact becomes known to the directors of the church the girl goes to defend him, which only seems to make matters worse, and the young minister in his rage at the alleged injustice of the church board asks her to marry him. He is unable to obtain work, and she returns to the low life, telling him the money comes from short-story writing. Though she has previously done him, he follows her the next evening, believes in her guilt and decides to shoot himself in the chapel of his former church. His hand is stayed and he is reinstated, while she, reading the name of the reappointment, realizes that their lives diverge, which may or may not be true, but one has the feeling that the minister is rather a weakling and wonders that they ever took him back—in fact, wonders if such a clergyman is worth considering at all.

**Where the Shamrock Grows** (Hex, March 18).—While this story in itself is a rather old idea of the villain abducting the bride to prevent the marriage, it is the way it is done that commands attention, for it develops its situations naturally and consistently and maintains an excellent atmosphere of Irish life. The addition of another scene and the absence of a title at the abduction point might have added to the smoothness and created more suspense. Nora Shannon will not become heir to her father's estate unless she marries before May 1. On her failure to do so the property reverts to a nephew. Nora has a romance with a handsome blacksmith. A marriage is planned, but the nephew abducts her. She escapes in the disguise of an old woman brought by the blacksmith's helper. The production is nicely staged, and there is a remarkably pretty effect in a scene with the lovers over the light of the moon.

**The Fisher Maid** (Imp., March 14).—People who like a well defined story will be disappointed on witnessing this film, but from a picturesque standpoint some remarkably fine views and artistic pictures in themselves have been obtained. The hide and seek around the tower and the exhausted bodies washed in on the reef by the waves would stand beside any work of art, but these scenes are rather disjointed in cause and effect. The fisher maid saves the man from a runaway, and while he is conversing they fall in love with each other. Then she sees him making love to another girl, and it certainly did seem explaining. He had treated the girl like a sister, and to suddenly see him transferred to a rival's side when he had been with the maid was surprising. She drifted off to sea in a boat, and he found her somehow rescued her and married her.

**A Boy and a Girl** (Little, March 18).—This film is a very interesting by the natural, straightforward methods used and the manner in which

the characters depicted themselves, including the dog, whose main asset outside of his fidelity seemed to be his patience. On seeing the dog the rich child desired to possess it, and being used to having just what she wanted, could not understand why she could not have this. The mother, not having enough money to meet her obligations, was forced to sell the dog during her small daughter's absence. The little mistress grew sick waiting for him to return, until at last one day he did. When the wealthy owners sought him there was a reinstatement of affairs. The mother and daughter went to live with the rich family, and thus the dog had two little mistresses.

**A Hindu Prince** (Solax, March 17).—The subject matter of this film is far from pleasing and does not leave an agreeable impression which may have been the effect desired, but the love of Sarah Curzon is a good subject, and a subject better untouched. Mansfield returns from India with the prince, who at once becomes infatuated with his wife. He gains control of her mind and causes her to drug her husband's tea, which he was not seen to drink. The position caused her to lose his mind and he is sent to an asylum, to which he is in an idiotic trance. The fire arouses nobody and he escapes alone, the shock having restored his reason. He arrives at his home just in time to prevent his wife's marriage to the Hindu prince and causes her to get a divorce. Aside from the prince's desire to be over-impressive, it is well enacted, and the story clearly told with adequate background.

**Robert Emmet** (Thanhouser, March 17).—It would be hard to summarize the many excellences of this film, but it is decidedly impressive and dignified presentation of Irish history and at the same time gives a vital and interesting story. It begins with Emmet's speech at Trinity College, which inspires the love of Sarah Curzon, but she is not the daughter of the college authorities, who expect him. He then goes to France to obtain help from Napoleon, but being denied, returns to Ireland and with a small force makes an unsuccessful raid on Dublin Castle. He is captured by a ruse and hung for high treason. The production is well staged and costumed, while the make-up of Emmet and Napoleon are strikingly true to famous pictures of these characters; in fact the entire picture shows much thought and care. The weakness of the picture is the ending, which is a little overdone. The Indians and white settlers are quarreling again as only Bison pictures can make them, but it is a good picture of its kind, though hardly new either in settings or stock-alike treatment of plot. Silver Cloud stirs up all the trouble by starting out to warn the lieutenant, whom she loved at sight, that the Indians were approaching. She was followed, but, of course, that would have also stopped the picture. When Silver Cloud saw how very wrathful the tribe was, she set back to the barracks, where the Indians broke in and carried her off and shot her, which was a surprise, as the original intention was to exterminate the whites. It goes without saying that the outdoor scenes were very well done.

**Footloose in Seville** (Italia, March 18).—Footloose goes to a function and in kind-hearted mood buys two tubes of glue from a peddler. He puts one in each pocket of his trousers, and the tubes, bursting, cause his hands to become imprisoned. While the other actors pretend not to know he is there, he squirms and makes faces before the camera in his endeavor to release his hands.

**Toto on the Stage** (Italia, March 18).—A laughable travesty of what happened to Toto behind the scenes of a theatre, when he sought the acquaintance of a stage beauty. She dropped her pocketbook at the stage door, and, reinforced by a huge bouquet, he invaded the theatre, but he did not find the lady until after some difficulties with trap doors and other stage accessories. He was last carried up on the curtain, he came down on it and presented her with her lost property and the token of his esteem, during a most enthusiastic curtain call.

**His Mind's Tragedy** (Powers, March 18).—One might wish for a less hackneyed theme and development of plot in this story, but it has one quality that this company has not recently possessed—a clearly defined story, told in proper sequence and tolerably well acted, though the wife in an actress inclined to lack repose. The physician is called away from his happy family, and on the way to his patient is knocked down by an automobile. As a result he is taken to the hospital and three months later released, his mind a blank, which seemed an extraordinary thing for the hospital authorities to do, and it is wondered what became of the telegram that would have given his identity after the accident. Anyway he lives a decent life and it was not until he broke into the house where his wife was stopping and came face to face with her that he regained his former character. The break, beside being somewhat of a mechanical time-worn device, was unnecessary and put to naught the unraveling that his wife had started at the hospital by her newspaper advertisement.

**At Swords' Points** (Reliance, March 18).—The duke plots to heir to the throne after the child king, plots to abduct the boy, and finally succeeds while the child is at play. He then steps forward to claim the throne, since no one can prove that the king is alive. The duke, however, neglects to issue a death warrant, and one of the queen mother's faithful servants overhears a conversation telling of the whereabouts of the king and the recent publication of the warrant. The queen, dressed as a courtier, arrives at the house, has a duel with one of the conspirators just in time to save her child from being murdered. The scruples of these conscienceless gentlemen in desiring a death warrant from the duke is wondered at. The production is well put on, but the action is too fast and furious at the dramatic moments; consequently the import of the situations is not brought out, and there is much bad acting by every one.

### CENSORSHIP BOARD IN HARMONY.

Walter Storey, general secretary of the National Board of Censorship, has written to the press to correct the apparent misapprehension of some newspapers in respect to the relations between the Censorship Board and the civic society movement to bring about better conditions in the conduct of motion picture theatres. Mr. Storey points out that there is perfect harmony.

### NEW LARGE HOUSE FOR PORTLAND, ORE.

In Portland, Ore., Edwin F. James, proprietor of the Majestic Theatre, has leased the Brooke Building, corner Park and Washington streets, and will have it rebuilt for a picture theatre, 60 x 100 feet, and seating 1,200 people.

### LICENSED FILM RELEASES.

March 20, 1911.

(Bis.) Teaching Dad to Like Her. Com.	995
(Pathe) Max Is Stuck Up. Com.	480
(Pathe) How Tommy's Wit Worked.	462
(Relig) Her Words Came True.	1000
(Lubin) Her Artistic Temperament.	1000

March 21, 1911.

(Vita.) Tho' the Seas Divide.	1000
(Edison) The Test of Love.	1000
(S. & A.) Han's Millions.	1000
(Gau.) Lieutenant's Wild Ride.	1002

March 22, 1911.

(Edison) Who Gets the Order?	1000
(Pathe) The Cattle Rustlers.	1000
(Kalem) The Sawmill Hero.	1000
(Urban) The Money Lender.	1000
(Urban) River Loire, France.	1000

March 23, 1911.

(Bio.) The Lonedale Operator.	1000
(Relig) Way of the Transgressor.	1000
(Lubin) Bridget and the Egg.	600
(Lubin) The Spinster's Legacy.	600
(Melies) Sir Percy and the Punctures.	980

March 24, 1911.

(Pathe) Lieutenant's Love.	1000
(Vita.) The Widow Visits Springtown.	900
(Edison) The Disreputable Mr. Hegon.	900
(Kalem) Rescued from the Desert.	900

March 25, 1911.

(Vita.) A Little Lad in Dixie. Drama.	1000
(Pathe) The Kid from Arizona.	900
(S. & A.) A Thwarted Vengeance.	1000
(Gau.) Cupid's Conquest.	1000
(Gau.) People of the Arabian Desert.	1000

March 27, 1911.

(Bio.) Priscilla's April Fool Joke.	686
(Bio.) Cured. Com.	308
(Pathe) Love in Madrid. Com.	443
(Pathe) The Trickster Tricked. Com.	446
(Relig) Her Adopted Fathers.	1000
(Lubin) Her Child's Honor. Drama.	1000

March 28, 1911.

(Vita.) Billy's Valentine.	975
(Edison) Jim the Mule Boy.	975
(S. & A.) Getting His Own Back.	600
(S. & A.) Lost; A Baby. Com.	400
(Gau.) Image in the Water.	575
(Gau.) Family Troubles.	430

March 29, 1911.

(Edison) April Fool.	1000
(Pathe) Fatal Remembrance.	1000
(Kalem) The Lass Who Couldn't Forget.	960
(Urban) The South Pole.	478

March 30, 1911.

(Bio.) The Spanish Gypsy. Drama.	996
(Relig) 1861. Drama.	1000
(Lubin) When Women Strike.	1000
(Melies) The Warrant for Red Rube.	1000

March 31, 1911.

(Pathe) Athallah.	991
(Vita.) The Inherited Taint.	991
(Edison) Between Two Fires. Drama.	1000
(Kalem) The Hero Track Walker.	950

April 1, 1911.

(Vita.) A Republican Marriage.	872
(Pathe) Their Mother.	872
(Pathe) Fred Sato and His Dog.	128
(S. & A.) (Not reported).	625
(Gau.) Secret of the Forest.	625
(Gau.) Tribulations of Jiggers.	375

### INDEPENDENT FILM RELEASES.

March 20, 1911.

(Amer.) The Field of Honor.	985
(Imp.) In Old Madrid.	1000
(Eclair) Cain.	790
(Eclair) The Rock Climbers.	175
(Yankee) The Open Gate.	1000

March 21, 1911.

(Bison) Was He Justified?	1000
(Powers) Just Kids.	1000
(Thanhouser) Divorce.	1000

March 22, 1911.

(Nestor) Could You Blame Him?	1000
(Atlas) (Not reported).	950
(Champion) The Pay Roll.	950
(Ambrosio) Tweedledum's April Fool Joke.	1000

March 23, 1911.

(Reliance) When Red Turned Gray.	1000
(Solax) Cupid's Victory.	1000

March 24, 1911.

(Amer.) The Harem Skirt.	1000
(Imp.) The Penniless Prince.	1000
(Italia) Waiting for the Midnight Express.	1000
(Rex) Five Hours.	1000

March 25, 1911.

(Bison) The Cowboy's Wife.	636
(Lux) Cowboy Friendship. Drama.	636
(Lux) Edith Has Some Sport. Com.	322
(Solax) Out of the Depths.	1000
(Thanhouser) The Tramp.	1000
(Yankee) Love's Ebb and Flood.	1000

March 26, 1911.

(Gt. Northern) Troubles of a Trip.	1000
(Gt. Northern) Fakir's New Servant.	1000
(Italia) Toto Wants to Get Thinner.	1000
(Powers) Ozallalal.	1000
(Reliance) If It Ever Were Thus.	1000

### OPERATORS' UNION IN PITTSBURGH.

A trade union of motion picture operators has been formed in Pittsburgh, Pa., the object being improvement of the standard of operators as to ability and betterment of wages and conditions. The union is affiliated with the American Federation of Labor.

### FIRE IN NEW HAVEN.

The Bijou Dream, of New Haven, Conn., owned by S. Z. Poli, was destroyed by fire March 15, and a smaller picture house, the Comique, also owned by Mr. Poli, was damaged by wafer.



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### GRAHAM EARLE

The offering at the Bijou is Eugene Walter's great play, "Paid in Full," and the opening performance was given before a large audience. . . . Graham Earle is seen in the role of Captain Williams, and easily takes first honors both as to ability and part. Captain Williams is one of the old-time sea captains, rough of exterior but pure gold at heart. Apparently grumpy and miserly he is really one of the kindest of men. The part is admirably portrayed by Mr. Earle, who shows his unmistakable ability in the scene in the third act when he backs a good woman. In dramatic moments he is especially strong and equally at home in the lighter vein. —Age-Herald, Birmingham, Ala.

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